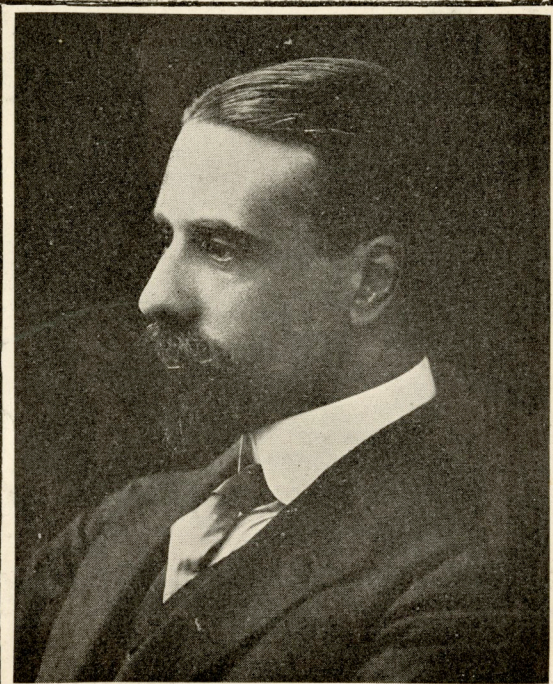


PHONOGRAPH

MUSIC LOVERS'
MONTHLY REVIEW



*An Independent American Magazine for Amateurs
Interested In Recorded Music and Its Development*

VOL. IV

November, 1929

No. 2

Edited by

AXEL B. JOHNSON

ELECTRIC ODEON RECORDS

AIDA

Concertato Finale

Act II

IN FOUR PARTS
SUNG BY

P. Randaccio, *Soprano*

M. Cattaneo, *Mezzo-
Soprano*

Montelauro, *Tenor*

Fregosi, *Baritone*

Righetti, *Bass*

Baracchi, *Bass*

With Chorus and Orch.
of the Scala, Milan

Odeon Records

Nos. 5175 and 5176

12 inch \$1.50



Dr. F. WEISSMANN

and the Grand Symphony Orchestra, Berlin

3266 { Semiramis (G. Rossini)
12 in. { Overture—Part I and II
\$1.25 {

3269 { Hurrah! Here Comes the Music!
12 in. { March Revue—Part I and II
\$1.25 {

3268 { Die Fledermaus (J. Strauss)—Finale Act II.
12 in. { "Herr Chevalier ich grüsse Sie" and "Genug damit, genug"
\$1.25 { Lotte Lehmann, Richard Tauber, Karin Branzell, Dr. W. Staegemann,
Grete Merrem-Nikisch with Chorus and Orchestra, conducted by Dr.
F. Weissmann.

Okeh Phonograph Corporation, 11 Union Square, New York, N. Y.

MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, Managing Editor

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General Review

THE Odeon list is rapidly growing in size and interest. This month the leading releases are a four-art concerted scene, finale of the second act of *Aida*, sung by Randaccio, Minghini-Cattaneo, Montelauro, etc.; and a splendid performance of the finale of the second act of Johann Strauss' *Fledermaus*, sung by the celebrity quintet of Lotte Lehmann, Richard Tauber, Karin Branzell, Waldemar Stageman, and Grete Merrem-Nikisch under the direction of Dr. Weissman. Dr. Weissmann also conducts a superlatively brilliant *March Revue, Hurrah! Here Comes the Music!*, and a very good version of the *Semiramis Overture*. Edith Lorand's Orchestra is heard in Greig's *Fourth Norwegian Dance* and Monti's *Csardas*, Dajos Bela's Orchestra plays a two-part version of Fucik's *Danube Legends Waltz*, and the Odeon Military Orchestra plays the *March of the Little Soldiers* and *Onward to Victory*. I have information from Odeon officials that the Odeon release lists are to become still more extensive, and that a return will be made to the old custom of issuing the excellent album sets that won so many friends for Odeon in the past. The first of these major works is due in December.

The Columbia list is topped by the American release of the Bayreuth *Tristan and Isolde* set, nineteen records in two albums. This imposing work was reviewed in detail from the imported pressings by R. H. S. P. in our July issue. The

other Masterworks albums for this month are Gaubert's highly interesting reading of the Franck Symphony (for comment on which reference should be made to R. D. D.'s enthusiastic review in this issue), and a new version of the old war-horse, Schubert's "Unfinished", played this time by the distinguished Vienna conductor, Dr. Franz Schalk. Other orchestral works include a fine version of the *Magic Flute Overture* conducted by Bruno Walter, Delius' *Summer Night on the River* conducted by that composer's most sympathetic and able interpreter Sir Thomas Beecham, a *Don Giovanni Selection* by Sir Dan Godfrey and the Bournemouth Municipal Orchestra, J. St. A. Johnson's *Pax Vobiscum* (a prize-winner in the British zone of last year's Schubert contest), and a spirited version of *La Forza del Destino Overture* conducted by Molajoli. Yvonne Gall of the Paris Opera sings arias from *Tosca*, W. H. Squire plays 'cello solos by D'Herveloise and Sir Hamilton Harty, artists and orchestra of the Paris Opera are heard in the *Church Scene*, *Soldiers' Chorus*, and *La Kermesse* from *Faust*, Felix Salmond plays 'cello versions of Schumann's *Abendlied* and Debussy's *Minuet*, Tancredi Pasero sings bass arias from *Mefistofele*, the Republican Guard Band plays *Mohr's Variations* on a Swiss Theme, Lionel Tertis plays violin arrangements of a *Bach Adagio* and the *Melody in F*, Rettore and Borgioli sing duets from *Don Pasquale*, Luigi Montesanto sings *Il Credo* from *Otello* and Moussorgsky's *Song of the Flea*, and

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there are light orchestral disks by the Plaza Theatre Orchestra and Lensen's Orchestra. In addition to the regular masterworks and standard releases is a special issue of thirty ten-inch operatic records sung by leading artists of the Italian Columbia Company: Anna Maria Guglielmetti, Lina Scavizzi, Maria Capuana, Enrico Molinari, Alessandro Granda, Roberto D'Alessio, etc., etc. These arias, many of them from the less familiar Italian operas, will be of particular interest to operatic collectors.

First on the very extensive Victor list is the complete Carmen album, re-pressed from the French H. M. V. catalogue, and conducted by Piero Coppola. For comment I refer to A. A. B.'s review elsewhere in this issue. The two other album sets of the month, Haydn's Clock Symphony and Shilkret's Ethelbert Nevin album, have not yet reached the Studio as this is written, so to our regret the reviews will have to be deferred until next month. The regular November list includes a new disk from the Chicago Symphony Orchestra, Wagner's *Träume* and Glinka's *Russlan* and *Ludmilla Overture*; also Dohnanyi's *Ruralia Hungarica* suite played by Fritz Kreisler (two ten-inch disks), two magnificent arias from Wagner's *Ring* sung by Schumann-Heink, a very brilliant record of familiar arias from *Africana* and *Martha* by Gigli, a re-recording of two of Galli-Curci's best-liked performances (*Una voce poco fa* and the *Mignon Polonaise*), arias from *Gioconda* and *Tales of Hoffman* by Lauri-Volpi with the Metropolitan Opera Chorus and Orchestra under Setti, Schumann's *Novelette in D* and Debussy's *Clair de Lune* played by Harold Bauer, and light songs by Reinald Werrenrath.

In addition to the regular releases the Victor Company also issues its annual November special list of "recordings from abroad for American music lovers", all of which are to be added to next year's general catalogue. This remarkable list includes Haydn's *London Symphony* admirably conducted by John Barbirolli, a highly energetic performance of the *Prince Igor* ballet music by a chorus and symphony orchestra under Coates, Mozart's *E flat Symphony* conducted by Kleiber, a brilliant recording of Bizet's *Patrie Overture* conducted by Sargent, Elgar's *Wand of Youth Suite No. 1* conducted by the composer, Rimsky's *Czar Saltan Suite—No. 3* conducted by Coates, Quilter's *Children's Overture* and Schubert's *Rosamunde Overture* conducted by Sargent, three *Granados Spanish Dances* and the *Albeniz-Arbo's Triana* conducted by Goossens, and the Coates version of *Tod und Verklärung*—lately issued in the Educational List No. 6. There are two records each by Marcel Dupré, organist. Bachaus and Harold Samuel, pianists. The vocal disks include Schubert songs by Chaliapin, Leonora's aria from *Fidelio* by Frida Leider, Handel's *Largo* and Gluck's *Che faro senza Euridice* sung by Maria Olczewska, Senta's *Ballad* by Florence Austral and the *Spinning Chorus* (both from the *Flying Dutchman*) by the Royal Opera Chorus, *Figaro* arias by Elisabeth Schumann,

Tosca and *Manon* arias by Zentatello, all with orchestral accompaniments.

From the Brunswick Company we have a very fine performance of Leoncavallo's *Mattinata* and Buzzi-Peccia's *Lolita* sung by Mario Chamlee, the *Tales of Hoffman Barcarolle* and Hawthorne's *Whispering Hope* sung by Kathryn Meisle and Marie Tiffany, and in the salon orchestra class, an effective disk by Katzman and the Anglo-Persians of *Ragamuffin* and the conductor's own *Cossack Love Song*. Katzman is also heard with the Brunswick Concert Orchestra in a little record of the *Dance of the Hours* from *Gioconda* and Keler-Bela's *Lustspiel Overture*, a vivid example of what may be done by a clever conductor within the limits of single sides of a ten-inch disk.

The Edison Company is the first American company to release a Moriz Rosenthal record. The great Chopin master is well recorded in four short Chopin preludes and two of the etudes. The other celebrity release is by Albert Spalding. I do not care greatly for his interpretation of Dvorak's *Humoresque*, but the transcription of *Hark, Hark, the Lark* on the other side is more effective. Best of the salon releases is Kellner's *Dinner Ensemble* in lively semi-jazz pieces.

There are also the usual lengthy popular releases by all five companies, comment on which is made in the popular vocal and dance reviews elsewhere in this issue.

In the "foreign" supplements of the American companies the most interesting release is perhaps that of the complete *Traviata* set in the Columbia Italian list. We are also promised that hereafter the foreign list will contain some specially interesting "find" each month. Mention also goes to In a Clock Shop and Music Box in the international group, a spirited performance of Brahms' *Fifth Hungarian Dance* by Ronke's Finnish Orchestra, and a special series of Japanese records. Outstanding in the Victor lists are the Boris Godounoff *Revolutionary Scene* conducted by Coates, a lively performance of the *Czar and Carpenter Overture* conducted by Blech, a second record conducted by Federico Del Cupolo—Verdi's *Sicilian Vespers Overture*, a *Traviata Potpourri* by Marek Weber's Orchestra, three Gretchaninoff songs sung by Nina Koshetz to piano accompaniments by the composer, two notable Mozart arias sung by Lotte Schöne with the Berlin State Opera Orchestra under Zweig, *Chocolate Soldier* and *Unrequited Love Waltzes* played by Shilkret's International Orchestra, a new Philippine series by a noted soprano of Manilla—Nati de Arellano, Swedish songs by Carl Martin Oehman, and a brilliant light orchestral record by the Orquesta Internacional de Concierto. From Odeon there are three special Christmas releases coupling *Silent Night*, *Holy Night* and *O Sanctissima*, played by Dajos Bela's Orchestra, by Spoliansky on the celesta, and by an unspecified organist. Also two bell solos with orchestra, a potpourri from Leo Fall's *Der liebe Augustin* by the Odeon Orchestra, and a new Danish series by Hallander-Hellermann and Vigo Larsen. Brunswick issues

its usual noteworthy Italian and Spanish-American lists, containing many interesting selections by leading artists in these fields.

The American companies' releases have been so heavy this month that we have not imported any new records from abroad. However, there are two items of note in connection with importations: first I have information that the Edison Bell Company will soon be regularly represented in this country, meanwhile their records can, of course, be obtained through any of the American importers. Second, comment should be made on the opening up of a new field of imported records by the International Records Agency of Bellerose, N. Y., which is specializing in the lesser known European makes, such as Pathé-Art, Decca, Metropole, Artiphon, Broadcast, Witton, etc., many of which have hitherto been entirely unknown to American collectors.

In England the Delius Festival is celebrated by the issue of Brigg Fair in a performance by Sir Thomas Beecham from Columbia, In a Summer Garden, conducted by Geoffrey Toye, and A Song Before Sunrise, conducted by John Barbirolli, from H. M. V. The latter company also issues records of Delius' Violin Sonata No. 1, played by May Harrison and Arnold Bax. The H. M. V. orchestrals are Wagner's Faust Overture conducted by Coates, Debussy's Nuages conducted by Coppola, the Ballet Music from Eugene Goossens' new opera Judith conducted by the composer, German's Merry-makers' Dance and Boccherini's Minuet conducted by Sargent. The other leading releases, excluding re-pressings, include the closing scene from Strauss' Salome sung by Göta Ljunberg with the Berlin State Opera Orchestra under Blech, two disks of excerpts from Act II of Parsival sung by Ljunberg and Widdop conducted by Coates, Kaddish and Eili Eili sung by Nina Koshetz, two old French songs by Yvette Guilbert, Brahms' Violin Sonata in A played by Isolde Menges and Harold Samuel, Bach's Air on the G string and the Coq d'Or Hymn to the Sun played by Thibaud, two Bach choral preludes (My Heart is Longing and When in Deepest Need) played on the Queen's Hall Organ by Dr. Albert Schweitzer, two Hungarian folk settings by Korbay sung by Keith Falkner, organ pieces by Dr. Stanley Marchent (Bach's Fugue in D minor, Parry's Bridal March, Arensky's Basso Ostinato, and Smart's Postlude in C), Chopin's Berceuse and Rachmaninoff's Polichinelle played by Mark Hambourg, and excerpts from Bitter Sweet by Peggy Wood, George Metaxa, and Ivy St. Helier of the original company.

Besides Brigg Fair the English Columbia Company offers the Valse and Prelude from Faust conducted by Molajoli, Tales from the Vienna Woods conducted by Bruno Walter, a complete Boheme album by La Scala artists, Schumann's Quartet in A minor played by the Capet String Quartet, Sarasate's Romanza Andaluza and Zarzycki's Mazurka played by Bronislaw Huberman, the Vitali-Charlier Chaconne played by Yelli

D'Aranyi, choral pieces by Gibbons, Mundy, and Byrd sung by the St. George Singers, arias from Don Giovanni and Dalla Sua Pace sung by Heddie Nash, Glinka's Midnight Review and Loew's Edward sung by Norman Allin, Schumann's Kinderszenen played by Fanny Davies, Mendelssohn's Fingal's Cave Overture and two songs without words conducted by Sir Henry Wood, and a Henschel album containing four records of Schubert and Schumann lieder sung by Sir George Henschel (in his eightieth year!) accompanying himself at the piano. The fifteenth series of International Educational Society releases included lectures on Sound by Sir William Bragg, Sunshine Recorders and Rainbows by Sir Oliver Lodge, Properties of Space by Sir Oliver Lodge, and the International Labor Organization of the League of Nations by H. B. Butler.

Parlophone lists a new version of Salome's Dance conducted by Knappertsbusch, a Trovatore selection conducted by Weissmann, Keler-Bela's Lustspiel Overture and Massenet's Angelus conducted by Heidenreich, Donizetti's Daughter of the Regiment Overture by the Grand Opera Orchestra of Milan, Saint-Saëns' Danse Macabre by Karol Szreter with the Grand Symphony Orchestra under Weissmann, Hagen summoning the vassals (Götterdämmerung) sung by Emanuel List, Schumann's song cycle "Frauenliebe und Leben" sung by Lotte Lehmann (four records), the late Meta Seinemeyer singing Rubinstein's Die Nacht and Liszt's Liebestraum No. 3 solo, and the Act III Finale with Pattiera, Schubert's Ave Maria and Handel's Largo sung by Emmy Bettendorf, and two Tales of Hoffman arias sung by Richard Tauber.

The National Gramophonic Society issues a Vivaldi 'Cello Sonata, Bach's 'Cello Sonata in G, and three Irish folk tunes played by John Barbirolli—an excellent 'cellist as well as conductor—and Ethel Bartlett.

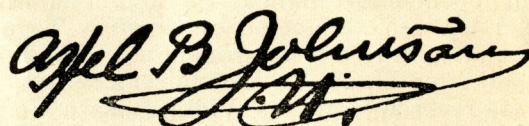
Other British releases include Schubert's Unfinished Symphony conducted by Stanley Chapple for Broadcast Twelve, Malipiero's La Cimarosiana played by the Classic Symphony Orchestra for Regal, Svendsen's Carnival in Paris and the Bridal March from Coq d'Or conducted by Leslie Howard for Decca, Smetana's Bartered Bride Overture conducted by Julian Clifford (Decca), Lord Berners' Fugue conducted by John Ansell (Decca), pieces by Hermann Wassermann, pianist (Rachmaninoff's G minor Prelude, De Falla's first Spanish Dance, Scott's Danse Negre, etc.) from Dominion Classic, and Arensky's Scherzo and Romance for two pianos played by Rae Robertson and Ethel Bartlett for Homocord. A six-record album of little plays and songs by French children, to accompany Prof Findlay's book, "Nos Amis Francais", is announced by Columbia.

The Italian Columbia Company issues a six-disk recording of Monteverde's Lagrime Dell'amante al Sepolcro sung by the Cantori Bolognesi under the direction of Marino Cremesini.

The leading French release is two records of unspecified choruses from Honegger's *King David* sung by the Choruses of Saint-Guillaume de Strasbourg with organ and orchestra (French Odeon); Pierné conducts new versions of Rimsky's *Spanish Caprice* and *Flight of the Bumble Bee* (French Odeon); Parlophone issues a new Roman *Carnival Overture*; Cloëz conducts Mousorgsky's *Danse petite-russienne* (French Odeon); Schillings conducts a new version of the *Eroica Symphony* (Parlophone); Debussy's *La Mer* is conducted by Coppola for French H. M. V.; Pathé issues Beethoven's *Quintet in E flat, No. 1*, for wood wind and piano; artists of the Berlin Opera play Mozart's *Serenade No. 10* for thirteen wind instruments; Rosenthal plays Debussy's *Reflets* and Albeniz' *Triana* for Parlophone, and his own *Paraphrase on the Blue Danube Waltz* for German H. M. V.; Otto Klemperer conducts a new version of Till Eulenspiegel (Parlophone); Bodanzky conducts Mozart's *Magic Flute Overture* (Parlophone); and the German H. M. V. issues a four-disk album of Barber of Seville excerpts. Most important of the European releases, however, is the long-awaited Tchaikowsky *Violin Concerto, Op. 35*, played by Bronislaw Huberman with the Grand Symphony Orchestra under Steinberg.

The many loyal friends of Columbia who have written us time and again regarding the Columbia labels will be happy to learn that as always Columbia has proved its earnest desire to make improvements where improvements are due. The labels of this month's Masterworks releases now have the part numbers clearly given in prominent type and conspicuous position on the label,—a very great convenience indeed. Mention should also be made of the fact that several months ago Columbia adopted the admirable policy of printing the composer's name before instead of after the title of the composition, and also giving it the equal type prominence that it logically should have.

Our printers are now working on the Indices for Volumes I, II, and III, and we expect to have them available for delivery by the middle of November. As soon as they are off the press copies will be shipped out to those who have already placed their orders.



The Musical Ladder

By ROBERT DONALDSON DARRELL

(Ballets and Suites; Conclusion)

IN lighter vein are the *Nutcracker* and *Sleeping Beauty* Ballets of Tchaikowsky. The former is best in Stokowski's performance (Victor 6615-7) and the latter in the version by Goossens and the Hollywood Bowl Orchestra (in Victor album M-40). Still lighter are Popy's *Oriental Suite*, recorded with superlative brilliance by Dr. Weissmann (Odeon 3262-3), and the better-known *Caucasian Sketches* of Ippolitow-Iwanow. There were complete acoustical versions of these in the old Polydor and Edison Bell catalogues, but none—so far as I know—available electrically. The only electrical versions out in this country at present are the *Procession of the Sardar* and *In the Village*, played by Stokowski (Victor 1355 and 6514 respectively) and the International Orchestra (Brunswick 77008). A good complete set is needed.

Coming to the familiar ballets we have first those of Delibes: *Coppelia* excerpts are played by Sokoloff on Brunswick 15189, Verbrugghen on Brunswick 50087, Dr. Hertz on Victor 6586, Dr. Weissmann on Odeon 5162; the *Sylvia* Ballet is complete in Malcolm Sargent's version (H. M. V. C-1417-8), excerpts are played by Bourdon on

Victor 35879, Dr. Hertz on Victor 1166; excerpts from *Naila* are played by Michailow's Orchestra on Odeon 3082 and by Dr. Weissmann on Parlophone P-9374; the *Lakme* ballet music is complete in the version by Cloëz on French Odeon 165076 and 165078.

The ballet music from Gounod's *Faust* is well done by Sir Henry Wood on Columbia 7112-3-M; there are European versions by Byng on H. M. V. C-1462-3, and Cloëz on Parlophone E-10714-5. *Le Cid* ballet is best in Dr. Hertz' recent version (Victor album M-56); there are also sets by Goossens (H. M. V. C-1638-9) and Chagnon (English Columbia 9566-7). For a discussion of this and other Massenet ballets reference should be made to Mr. Hadley's article running currently in this magazine.

Bizet's *L'Arlésienne* suite is perhaps best in Chagnon's version (Columbia 1930-1), but that by Goossens is not far behind (Victor 9112-3) and is followed by Schreker's (Parlophone E-10597-8). The *Carmen* suite is best in Stokowski's version (Victor 1356 and 6863-4), although Sir Henry Wood also does well with it. Bizet's *Petite Suite* is little known, but the Victor Concert Orchestra's records should be valuable in educational work (Victor 19730 and 35758).

There are two Debussy Suites, the Children's Corner, played by Coppola and the Continental Symphony (French H. M. V. P-707-9), and in a piano version by Cortot, and the Petite Suite, played by Coppola for French H. M. V., Sir Dan Godfrey for Columbia (67406-7-D), etc. The only one issued in this country is that by Godfrey.

Grieg's Peer Gynt Suite No. 1 is played by the Columbia Concert Orchestra on Columbia 50025-6-D, Bourdon and the Victor Symphony on Victor 35793 and 20245, Schneevoight and the London Symphony on English Columbia 9309-10, etc. The second suite is played by Goossens on Victor 9327-8, and by Schneevoight on English Columbia 9311-2. The Lyric Suite is played by Sir Landon Ronald on Victor 9073-4, and the Sigurd Jorsalfar by Schneevoight on English Columbia L-1748-9.

Miscellaneous suites: Victor Herbert's Serenades, played by Paul Whiteman's Orchestra on Victor 35926; Luigini's Egyptian Ballet, played by the Victor Concert Orchestra on Victor 35794-5, and in foreign versions by Chagnon (English Columbia) and Cloëz (Parlophone); Saint-Saëns' Carnival of the Animals played by Georges Truc (Columbia Masterworks Set 81); Saint-Saëns' Suite Algérienne recorded in part by Coppola on Victor 9296 (International list) and in entirety by Cloëz on French Odeon 165228-30; Charpentier's Impressions of Italy are best in the composer's excellent version for French Columbia (D-15071-3); Rabaud's Marouf ballet is also best in the composer's French Columbia recording (D-15080-1); Dr. Blech plays the Gluck-Mottl ballet suite on Victor 9278.

Dohnanyi's Suite for Orchestra (Victor album M-47), Albeniz' Iberia Suite (English Columbia 9603-5), De Falla's Three-Cornered Hat and other ballets, Ravel's Mother Goose Suite, and Strawinski's ballets lead us several rungs higher on the musical ladder, and they should properly be treated separately and in more detail.

Rhapsodies and Tone Poems

The next rung of the ladder is represented by the orchestral rhapsody and tone poem. A distinction is made between this type of piece, exemplified by Chabrier's *España* and Sibelius' *Finlandia*, and the larger symphonic poem, exemplified by Richard Strauss' *Till Eulenspiegel* and Delius' *Brigg Fair*,—works that are more complex in both structure and texture. A number of pieces in the former class have already been mentioned among the march and waltz apotheoses. Others that might be singled out are led by *España*, a concert piece that is considerably more than an indefatigable war-horse. In it the art of modern orchestration first found definite and convincing expression. Well played, the piece—familiar as it is—still strikes electrifying fire. But it must be well played; the spicy rhythms must snap and sparkle. If the pace is allowed to slacken, the whole work sags and collapses limply. Of all the *España* recordings I

have heard only one is a genuinely adequate representation, and that is the vivid performance by Piero Coppola and the Continental Symphony Orchestra on French H. M. V. L-678. The only other electrical recording I know is that by Ossip Gabrilowitsch and the Detroit Symphony on Victor 1337, tonally pleasing, but lacking the true vibrant life. The acoustical versions by Stokowski, Prince, Rhené-Baton, Sir Henry Wood and others are now all withdrawn and few will care to exhume them.

L'Apprenti sorcier gave fame of Paul Dukas and a taste for orchestral subtleties to many a concert-goer. It is another war-horse that can still gallop a course with the best of the younger racers. Toscanini spurs it on unmercifully in his recording with the New York Philharmonic-Symphony (Victor 7021); the furious tempo he sets gives the apprentice extraordinary jerkiness and for all the excitement a good part of the work's humor seems to have evaporated in this glittering performance. I prefer the more genial version by Gaubert and the Paris Conservatory Orchestra (Columbia 67335-6-D).

Unfortunately there is still no first-rate recording of *Finlandia*. Abbreviated versions there are in plenty, and one on two record sides (Victor 9015, by Sir Landon Ronald and the Royal Albert Hall Orchestra), but none that is both complete and effectively played. The spirit of the work was best caught in the old, badly cut version by the Columbia Symphony on Columbia 53008-D, conducted, rumor has it, by the composer himself. At any rate the performance is not unworthy of him and the disk is deservedly saved from the oblivion rapidly engulfing the masterpieces of the acoustical era.

Now for the battle-scarred, time-worn veterans of the concert hall: *Les Preludes*, *Mazeppa*, and the first and second Hungarian Rhapsodies. Until Mengelberg re-records his performance of *Les Preludes* we shall probably lack an ideal phonographic version. (His acoustical recording is on Victor 6225 and 6373.) The electrical versions are those by Dr. Hertz and the San Francisco Symphony (Victor 6863-4), Dr. Fried and the Berlin Philharmonic (Polydor 66812-3), Coates and the London Symphony (H. M. V. D-1616-7). The first two are fair every-day performances; that by Coates is unquestionably much more scintillating. Dr. Fried, however, does a dazzling performance of *Mazeppa* (Polydor 66787-8) that could hardly be bettered. For the Hungarian Rhapsody No. 2 one has a choice among Stokowski's superlatively brilliant version (Victor 66-52), the longer four-part recording by Sir Henry Wood (Columbia 7120-1-M), and the more conservative reading by Dr. Weissmann (Odeon 5146). The first Hungarian Rhapsody is still to be electrically recorded in as effective a performance as that by Nikisch on the old Vocalion and H. M. V. disks. His reading—of no small historical importance—is still preserved by H. M. V. in its historical list (D-815-6). Columbia lists two electrical disks, one by Dohnanyi and the

Budapest Philharmonic (50154-5-D), and the other by the J. H. Squire Octet (50079-D), but neither is in any sense adequate, although the octet performance is a rather striking *tour de force* of its kind.

In similar vein, but lacking the almost magnificent gusto and aplomb of Liszt's pieces is Saint-Saëns' *Danse Macabre*, and its still paler companion, *Le Rouet d'Omphale*. The former is available in versions by Stokowski (Victor 6505), Sokoloff (Brunswick 50089), Sir Henry Wood (Columbia 7148-M), and Dr. Mörike (Odeon 5134-5), with the first-named easily the most preferable. The spinning wheel tone-poem is conducted by Gaubert (Columbia 6748-D), Mengelberg (Victor 7006), and Cloëz (Parlophone E-10789-90). Mengelberg's is a sound first choice, although Gaubert also does extremely well by the music.

Tchaikowsky's "1812" has been mentioned in the "first list"; his Italian Caprice, however, finds appropriate place here. There are two superbly virtuoso performances, a complete one on four record sides by Stokowski (Victor 6949-50), and the other on two by Dr. Blech (German H. M. V. EJ-294). The ever-popular *Valse Triste* has been recorded in performances by Sokoloff and the Cleveland Orchestra (Brunswick 50149), Stock and the Chicago Symphony (Victor 6579), Järnefelt (Parlophone E-10774), et al (including Elman and other solo violinists.) Smetana's *Moldau* is another excellent work for educative use. Both Bourdon's (Victor 21748-9) and Mörike's (Parlophone E-10794-5) versions are good. There are probably other European recordings.

Among the less familiar pieces that are characterized by extreme brilliance and vivacity are Rimsky-Korsakow's *Spanish Caprice*, Balakirew's *Islamey*, Lalo's *Norwegian Rhapsody*, Debussy's *Fêtes*, and of course our own very American *Rhapsody in Blue* and *An American in Paris*. All have been excellently recorded. The *Spanish Caprice* is played by Dr. Hertz and the San Francisco Symphony on Victor 6603 and 1185, and more recently by Sir Hamilton Harty and the Hallé Orchestra on English Columbia 9716-7. *Islamey*, orchestrated by Casella, is recorded by Eugene Goossens and the Hollywood Bowl Orchestra on Victor 6870—in album M-40. Both pieces are good forerunners for that masterpiece of exotic coloring—*Scheherazade*. Lalo's *Rhapsody* is conducted by Chagnon on French Columbia D-11005. *Fêtes* is available in versions by Stokowski (Victor 1309), Gaubert (Columbia 67477-D), Coppola (French H. M. V.) Klemperer (Polydor 66467), and probably others. The Gershwin pieces are done with the participation or sanction of the composer on Victor 35822 (*Rhapsody*) and 35963-4 (*American in Paris*). There are also a number of European records of the *rhapsody*, led by Parlophone E-10645, whereon it is played by Mischa Spoliansky and a symphony orchestra conducted by Julian Fuhs.

Some novices will prefer works of quieter,

more romantic qualities than most of the pieces mentioned above. Good examples are Borodin's "symphonic sketch", *On the Steppes of Central Asia*, conducted by Gaubert (Columbia 67430-D), Pierné and the Concerts Colonne (French Odeon 123576), and probably others; Debussy's *Nuages*, played by Gaubert (Columbia 67467-D), Coppola (French H. M. V.), and Klemperer (Polydor 66464), and Rabaud's *Procession Nocturne*, conducted by the composer on French Columbia D-15078-9. The last-named is very felicitously adapted for educative work as it is a miniature tone-poem of the simplest possible nature, marked by real feeling and naive charm.

In the newer concert repertory Honegger's *Pacific 231* has already become a stock favorite (Victor 9276, conducted by Coppola), and his *Rugby* (French H. M. V. W-1015, Coppola) bids fair to enjoy similar popularity. Both are in more modernistic idiom than any of the other works so far considered, but not all novices fight shy of anything smacking of contemporary writing and if they do show a taste for it these pieces may be used, preferably preceded by *La Valse* and *Salome's Dance* mentioned last month, the Debussy *Nuages* and *Fêtes*, or—still less unorthodox—Ravel's *Pavanne*, recorded in orchestral form by Coppola and the Continental Symphony (Victor 9306), Wolff and the Berlin Philharmonic (Polydor 66726), and Pierné and the Concerts Colonne (French Odeon 123612). After the Honegger pieces Stravinski's *Fireworks* is the only short modernistic work that might be added with discretion; it is conducted by Pierné on French Odeon 123547 and by Stokowski on Victor 1112—the latter is an acoustical recording retained in the historical lists. However, excerpts from Ravel's *Mother Goose Suite*, Stravinski's *Fire Bird*, and De Falla's ballets would naturally be used before any of these last works.

Recapitulation and Coda

The subject of music appreciation has been written about seemingly illimitably. Fortunately (as one composer was fond of saying), Art talked to death will rise again! But if there is nothing really new to add, further studies are excusable only if they select and treat the old material in somewhat more novel manner. There are a thousand and one excellent general articles; this particular "ladder" is intended specifically for musical novices who by desire or necessity must hear most of their music on records. Even for that purpose the scope is almost infinite, and further restrictions were necessary.

First, with some exceptions particularly in the list of "first" records, the disks mentioned have been orchestral performances, since orchestral listening makes for the most rapid and enjoyable musical progress. The educator should be careful not to inculcate or encourage any prejudice against specific types of music—piano, vocal, string quartet, or what not. Sparing use should be made of each and if the novice shows a special aptitude for one or the other he should be encouraged to further study of that type. With

groups of children singing and dancing games may yield the best results; with large groups of adults nothing can surpass choral singing, but these exceptions apart there can be little doubt but that the orchestra speaks the *Open Sesame* to music's higher realms. Its greater complexity is only seeming, for the variety in tone qualities permits the various voices to be followed with ease. Its attractiveness lies in its inexhaustible palette of color, its flexible command of dynamic resources, above all in its indefinable magnetism and sorcery. Solo voices and instruments may be more personal, at times more subtle, but such qualities are of little value in the early stages of musical education; broad strokes, bright colors, sonority, clarity, piquancy are the *desideria*, and these are the prime orchestral qualities.

It is not by chance alone that the extraordinary advance in general musical culture made during the last decade or two has been concurrent with an equally remarkable increase in orchestral concerts and their audiences, both actual and vicarious (via broadcasts and recordings). And no one who has observed even casually the astounding growth in the influence of the phonograph can have failed to mark that this growth has been due in very large part to the heightened fidelity with which large ensembles can be recorded and to the mushroom growth of a recorded orchestral repertory. With these disks the most efficacious educative work has been—and still can be—done.

Second, the route of ascent from musical sea level to the foot hills of the delectable mountains sketched in this series has avoided the well worn path of what one educator called "song to symphony." Musical form has not been mentioned here, although it is the great Alpha and Omega of most serious appreciation work, and rightly so. But there are many reliable guide books for serious students: here informality of approach is to be reckoned with, and in consequence less traveled roads have been indicated, achieving much the same objective but passing through somewhat different terrain. Most novices shy fearsomely at the first mention of musical architecture and who can blame them? Teaching the a-b-a form before a great deal of music in that form has been thoroughly absorbed is like teaching algebra before the pupil has mastered elementary addition and subtraction and the multiplication table. The names of musical structures are merely convenient labels; the thing itself should be known before the name. Instead of studying terminology, illustrated by a scant few pieces of music, the beginner must become familiar and at ease with a plentitude of music; then, if he likes, he may turn to strict terminology and analysis.

I think that this point cannot be too strongly emphasized, particularly with the novice who is not engaged in any serious study of music, but who merely wishes to enjoy it better by knowing it better. In the introduction to this series (June 1929 issue) it was stated that everyone, no matter how musically illiterate, has some share of musical heritage. From this foundation of popu-

lar and folk melody one goes on to attractive, unpretentious pieces that strongly emphasize the elemental musical qualities—rhythm and tunefulness. ("First" list, July issue.) The most important of the secondary musical elements—dramatic appeal—is the next quality to be stressed, first in crude form in "hill-billy" ballad, then in "descriptive" and "novelty" pieces, then in more developed form in programmatic tone-poems. The next stage is its finest flower and most authentic manifestation in the purely musical drama of "absolute" music,—the conflict between two or more themes, or the logical evolution of a single germinal theme.

But we have stopped short of this, for absolute music lies in the higher altitudes. That rarefied air repels the novice and he must not be thrust into it too quickly. Let him learn to climb first from musical sea level upwards via the most natural route, hearing pieces preferably as played by the finest musicians so that almost from the beginning he begins instinctively to discriminate between finished and sloppy performances, and also to listen for increasingly subtle details of color and complexity of treatment. The pieces named here have struck fairly closely to the ideal simple types: marches, dances, rhapsodies, tone poems,—characterized by bright rhythms, attractive tunefulness, and above all, musical form that can be sensed readily and without conscious effort. Side tours might be made to such pleasant lands as those of the light and concert overtures (space has not permitted a study of that vast record repertory here, a separate series would be demanded to do it justice). But always the direction of progress is from simple to complex, advancing from what is well-known and liked to new material treated in a familiar way, or familiar material given novel treatment.

When the novice has come to play and to enjoy the higher types of dances, poems and concert pieces his further progress will require no artificial stimulation. Whether he is conscious of the fact or not he has attained a firm grasp on musical principles, an ear for tonal delicacies, and a natural feeling for balance and proportion. He may not know the names of the higher forms, but he has acquired the sensibility by which they—and all musical qualities—are apperceived and judged.

For in the end music is a law unto itself and it can be judged only by itself. The value of any sort of appreciation work depends entirely on its success in encouraging the sympathetic hearing of much music. The preceding pages of this series sketched a very considerable musical repertory available on records, but as the proof of the pudding is in the eating, so the test of music is the playing. If this article—or any article—leads to progress up the musical ladder, if only by stimulating the actual playing of the pieces it lists. That is its purpose and I hope that with many readers it has had some measure of success.

The End

Intelligent Listening

By "MUSIC MASTER"

Reprinted from the September issue of *The Gramophone Critic*, London. (By courtesy of Dunlap and Co., Publishers).

EVERY gramophone record we hear, in fact, any music we hear anywhere, affects us in some way or other. If we are having tea, and our friends ask to hear our latest batch of records, we are not likely to be touched very deeply if a general buzz of conversation continues throughout the meal. But if tea is over, and the company is comfortably seated around the fire, the melodies are much more likely to arouse a sense of pleasure or displeasure if heard in the silent twilight. Supposing, however, our friends are definitely musical; that they know something of the various styles of music, and the methods of expression adopted by the great composers; that they have a conception of the true meaning of beauty: then the intellects, as well as the senses and emotions of the listeners will be exercised, and appreciation will be of the highest character.

Psychologists know a great deal about these three kinds of sensations, or "levels of consciousness," as they call them, but they illustrate their points by references to the senses of sight and touch far more often than to the sense of hearing. The lowest level of consciousness, they say, is purely sensuous: it implies experience of which we are hardly aware, as, for instance, the effect of the wallpaper of a room upon a person as he enters (though he neither looks definitely at it, nor thinks about it). The second level is more emotional, because it concerns the feelings; the wallpaper wins admiration by virtue of the wealth of its colour, and its breadth of design, but not as the work of a clever artist. The highest level of consciousness, which is the especial possession of man as distinct from the animals, depends upon a knowledge and true understanding of a work of art and its action upon the human mind. It involves a conception of the laws of beauty, it brings into play the critical faculty; in fact, it compels a re-creation of the work of art along the lines employed by the creator. This time the wallpaper is examined, its broader schemes are broken up into motifs, which are in themselves studied in relation to each other: repetition, balance, tone, and so on, are regarded with a view to their suitability for the purpose for which they are employed, and the experience ends with a final judgment upon the work as a whole.

All this has a very important bearing upon the professed lover of music, who knows what he likes, but has no wish to be inveigled into improving his standard of taste. Jazz attracts the sensuous hearer: sugary, sentimental ballads

give enjoyment to the emotional hearer: while the music of the classical composers gives pleasure to the emotions, as well as to the intellect. This does not mean to say that music is strictly divided into three types. Far from it: many works appeal to all three senses at once. In a record like Gershwin's "Rhapsody in Blue," the syncopated rhythms cause a stimulation of the primitive elements in the hearer, namely, his senses; the sensuous second main tune (at the beginning of the second side) arouse his emotions; while Gershwin's musical architecture (on the general plan of the Rhapsody as an art form) gives some intellectual satisfaction. This is the great argument in favour of the classics. They are sincere expressions of the thoughts of others, they have stood the acid test of time, and they have a variety of appeals for the educated listener. Music which merely attracts through one channel only is but superficially interesting, and it soon becomes worn and threadbare, and in six months positively palls.

Everyone should try to improve his standard of taste, if only from selfish motives, for he will find that as he advances, so will his enjoyment increase. A little time spent in reading and studying the musical art brings ample rewards. How to set about this task is another matter, but it will be discussed later.

Amplifying Installations For Schools

An Interview with Frank Irving Cooper

As a rule the American devotees of the phonograph are less interested in its technical aspects than their British brethren, many of whom have investigated and experimented to the considerable benefit of phonographic progress. In America the average record buyer is content to leave the mechanical details of his disks and instruments to the manufacturers, and indeed the latter have small need of assistance in making unremitting technical advancement. However, one of our leading "phonophiles" has interested himself in the aspect of the phonograph connected with amplification of records for large audiences, and the installation of public address systems and auditorium phonographs in schools and public buildings. This gentleman is Mr. Frank Irving Cooper, the president of the large corporation of architects and engineers that bears his name. As his firm is one of the leading New England builders of schools and municipal buildings, Mr. Cooper has been able to realize many of his ideas in actuality. On several occasions when we had the pleasure of his company as a visitor to the Studio he told us something about the installation and operation of auditorium phonographs in his schools, and wishing to pass this interesting information on to our readers, the Editor assigned me to interview Mr. Cooper on the subject.

That interview and a trip with Mr. Cooper to the Somerville High School to see the actual working of its auditorium phonograph took place last spring. Publication of this little article has had to be deferred on account of a series of unavoidable delays in securing a photograph of the high school hall showing the location and highly effective masking of the loud-speaker unit in the back of the stage. However, we finally were able to secure the excellent picture

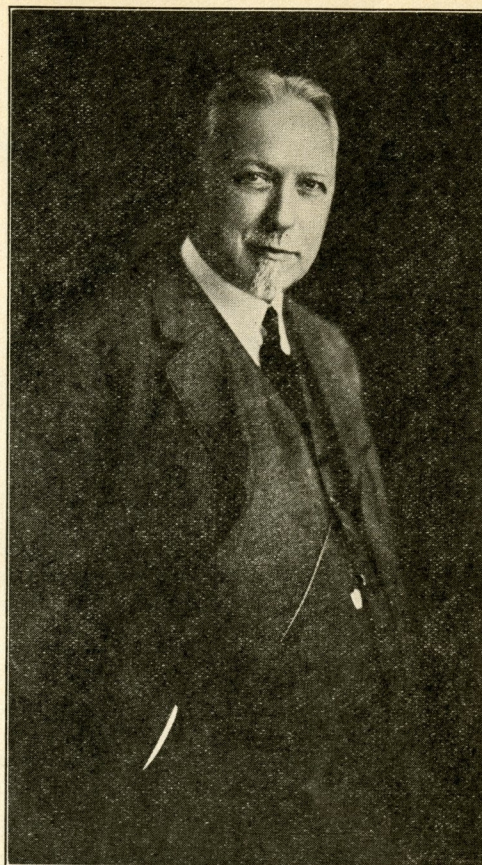
that is printed herewith; also the fine photograph of Mr. Cooper himself. After the lapse of several months my hasty notes are so cryptic as to be of little help in remembering the technical details of Mr. Cooper's descriptions of the Somerville and other installations, but the remembrance of the astonishing effectiveness of the example I saw in actual operation, and the vivid demonstration of the potentialities of the system itself, is still very keen. I hope it will serve to give the readers of *The Phonograph Monthly Review* at least some idea of what unmatched possibilities lie in the development and general adoption of auditorium phonographs and public address systems for educational and municipal work.

Mr. Cooper first became interested in amplification problems when he heard the "Magnavox" some six or seven years ago. The subject fascinated him and later he helped to interest his friend, Mr. Bristol of the well-known Bristol Company in loud-speakers and amplifiers. Mr. Bristol began in a small way to make experimental speakers but so great was the success of the first models he put on sale, that he was led to go into the manufacture of speakers on a large scale, with the result that the Bristolphone is now one of the leading types of amplifying systems.

Mr. Cooper strove earnestly to convince the school committees for whom he was designing buildings of the benefits of amplification installations, but such radical ideas appeared altogether too new-fangled for them. Finally however, he succeeded in persuading the Windsor School in Quincy, Mass., to install a public address system, consisting of a central broadcasting unit—in this case a microphone placed in the principal's office—and speakers located in every room. The principal himself viewed this innovation with distrust, but its efficacy was quickly demonstrated. When the school was first opened for occupancy work on the interior had barely been completed and the room numbers were still missing from the doors. The sudden influx of hundreds of pupils, bewilderedly seeking their rooms, led to veritable chaos. The teachers rushed hither and yon distractedly trying to shepherd their flocks, which needless to say were nothing loath to profit by the confusion. As a last resort the principal bethought himself of the speaker system. At least it was worth giving a trial. He threw the switch that put all the speakers throughout the school into the circuit with his microphone and nervously began to utter commands and directions. The milling pupils stopped short in amazement as the amplified voice came miraculously booming from every room and down every hall and then, quietly and not without awe the various groups went as directed to the proper locations.

Many schools throughout the more progressive west are installing such systems and gradually the efforts of Mr. Cooper and similar energetic pioneers are leading to its adoption by the best modern schools of the east. Its potentialities are almost infinite. Not only is the principal put in more direct contact with the entire school body, but it is possible for a distinguished lecturer or one of the leading teachers to address all or part of the students as they sit in their rooms. School auditoriums are rarely adequate to accommodate all the students at one time. Discipline is difficult with a large body of pupils in one hall; many find it difficult or impossible to hear the speaker. But by the room-speaker system such difficulties are avoided. The room teachers act as monitors while the specially equipped teacher or lecturer directs the lesson. And of course this system can also be used for the broadcast of music, whether from actual performance, records, or radio, throughout the entire building.

However, not every school yet dares to attempt so ambitious an installation. The auditorium system is less extensive and equally effective if more restricted in scope. A number of Mr. Cooper's schools are putting in such systems and for a characteristic demonstration of their working he very kindly took me to the high school in Somerville, a suburb of Boston. The school was being remodeled and greatly expanded, but work on the auditorium had already been completed and the phonograph installation in operation for some time. The accompanying photograph of the hall and stage shows clearly the attractive, organ-like mask for the speaker, a giant horn six feet eight inches wide, eight feet high, and three feet deep. The pick-up



Frank Irving Cooper

unit is located at the back of the balcony (to the rear of the position of the camera that took the photograph), and consists of an automatic phonograph and radio housed in an attractive cabinet. Instrument and speaker were manufactured by the Victor Company and are similar to that installed in the Cadwalder yacht. At first these sets were manufactured only to order, but the demand proved so great that production has now been established on a regular basis.

When we arrived at the high school we found a concert going on to an audience of some eighty or a hundred students—members of the school orchestra, band, glee club, etc. The radio was in operation, broadcasting one of Dr. Damrosch's lectures for school children. The reproduction was excellent, once the boy operating the dials had been induced to avoid over-amplification. Dr. Damrosch's voice and his orchestral illustrations filled the good-sized hall not only with ease, but naturally. The most impressive feature of all, however, was the remarkable way in which this disembodied concert held the attention of its audience. It is not easy to keep the interest of high school pupils for any length of time, but this lecture kept their eyes glued on the loud speaker mask as if on an actual lecturer. There was far less shuffling of feet, stirring about, and coughing than an audience at Symphony Hall! And at the conclusion of the lecture the applause was spontaneous and sincere. A few records were played, no less effectively, for conclusion.

Again it is hardly necessary to stress the possibilities of an installation of this nature, they must be readily manifest to every one interested in the phonograph and its use in educative work. Not only may large audiences or smaller special groups listen to the reproduction of fine records (and hear them at their best, broadly sonorous and yet tonally pure and undistorted—given intelligent and experienced handling of the controls), but a hallful of pupils may "listen in" on the broadcasts of great world events. The teaching of civics and national government assumes a

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NOVEMBER RELEASES

MASTERWORKS* SERIES

MASTERWORKS SET NO. 119

TSCHAIKOWSKY

Symphony No. 6 (Pathétique) in B Minor, Op. 74.
By Oscar Fried and Royal Philharmonic Orchestra.
In Ten Parts on Five Twelve Inch Records, with Album\$7.50

MASTERWORKS SET NO. 120

BACH

Preludes and Fugues (Well-Tempered Clavier).
By Harriet Cohen.
In Twelve Parts on Six Twelve-Inch Records, with Album.....\$9.00

MASTERWORKS SET NO. 58

BEETHOVEN

Quartet in F, Op. 18, No. 1.
By Lener String Quartet of Budapest.
In Six Parts on Three Twelve-Inch Records, with Album.....\$4.50

CELEBRITY RECORDS

- 50173-D { **Otello: Il Credo (A Cruel God I Worship)** (Verdi)
12 inch, \$1.25 { **Aria Della Pule (Song of the Flea)** (Moussorgsky)
Baritone Solos Luigi Montesanto
- 1952-D { **The Little Red Lark** (Arr. by Fisher)
10 inch, 75c { Doreen (McGee) Anna Case
Soprano Solos
- 1961-D { **Don Pasquale: Sogno soave e casto (Fond Dream of Love)**
10 inch, 75c { (Donizetti) Tenor Solo Dino Borgioli
Don Pasquale: Tornami a dir che m'ami (Once Again Let Me Hear Thee) (Donizetti) Soprano and Tenor Duet Aurora Rettore and Dino Borgioli
- 1960-D { **Adagio (Bach—arr. by Tertis)**
10 inch, 75c { **Melody in F (Rubinstein—arr. by Tertis)** Lionel Tertis
Viola Solos
- 50171-D { **Pax Vobiscum—Parts 1 and 2 (J. St. A. Johnson)**
12 inch, \$1.25 { Instrumental Royal Philharmonic Orchestra,
Conducted by Stanford Robinson
- 1951-D { **Third Prelude and Fugue in C Sharp Major (Bach)**
10 inch, 75c { **Allegro From Toccata & Major (Bach)** Myra Hess
Piano Solos
- 50176-D { **Faust: Soldiers' Chorus (Gounod)**
12 inch, \$1.25 { **Faust: La Kermesse (The Village Fair) Act 2 (Gounod)**
Vocals Chorus and Orchestra (Theatre
Nationale de l'Opera, Paris)
- 50175-D { **Faust: Church Scene—Parts 1 and 2 (Gounod)**
12 inch, \$1.25 { Soprano and Bass Duets Maryse Beaujon, M. Bordon
and Chorus of the Paris Opera
- 1953-D { **Deep River (Negro Spiritual)** (arr. by Held)
10 inch, 75c { **Nobody Knows De Trouble I've Seen (Negro Spiritual)**
(arr. by Held) Instrumentals Musical Art Quartet
- 50172-D { **La Forza Del Destino: Overture—Parts 1 and 2 (Verdi)**
12 inch, \$1.25 { Instrumental Orchestra of La Scala Theatre,
Milan (Under direction of Cav. Lorenzo Molajoli)

STANDARD AND INSTRUMENTAL RECORDS

- 50174-D { **Variations on a Swiss Theme—Parts 1 and 2** (arr. by Mohr)
12 inch, \$1.25 { Band of the Garde Republicaine
- 1962-D { **Bal Masque (Valse Caprice)** (Fletcher)
12 inch, \$1.25 { **The Busy Bee (Morcean Characteristique)** (Bendix)
Plaza Theatre Orchestra, Conducted by Frank Tours

DANCE RECORDS

- 1957-D { **Lonely Troubadour**
10 inch, 75c { **Through! (How Can You Say We're Through!)**
(Incidental Singing by Ted Lewis) Ted Lewis and His Band
Fox Trots
- 1945-D { **Oh Miss Hannah**
10 inch, 75c { **China Boy** Paul Whiteman and His Orchestra
Fox Trots
- 1974-D { **Waiting at the End of the Road** (from Motion Picture
10 inch, 75c { "Hallelujah") Fox Trot
Love Me—Waltz Paul Whiteman and His Orchestra
- 1956-D { **Selections from "The Broadway Melody"**
10 inch, 75c { **Selections from "Hollywood Revue of 1929"**
Ben Selvin and His Orchestra
- 1964-D { **The Web of Love Intro: The New Step** (from Talking
10 inch, 75c { Picture "The Great Gabbo")
I'm in Love With You Intro: I'm Laughing (from Talking
Picture "The Great Gabbo") Ben Selvin and His Orchestra
Fox Trots
- 1970-D { **Bigger and Better Than Ever** (from "George White's
10 inch, 75c { Scandals")
Bottoms Up (from "George White's Scandals")
Fox Trots Ted Wallace and His Campus Boys
- 1947-D { **Too Wonderful For Words** (from Motion Picture "Words
10 inch, 75c { and Music")
Steppin' Along (from Motion Picture "Words and Music")
Fox Trots Ipana Troubadours
(S. C. Lanin, Director)
- 1968-D { **Where the Sweet Forget-Me-Nots Remember**
10 inch, 75c { **If I Had My Way** (from Motion Picture "The Flying Fool")
Fox Trots Merle Johnston and His Ceco Couriers
- 1973-D { **Piccolo Pete**
10 inch, 75c { **Collegiate Sam** Harry Reser's Syncopators
Fox Trots
- 1965-D { **When the Real Thing Comes Your Way** (from Motion
10 inch, 75c { Picture "Illusion")
Revolutionary Rhythm (from Motion Picture
"Illusion") Fox Trots Fred Rich and His Orch.
- 1946-D { **Indiana**
10 inch, 75c { **Fire House Blues** Mound City Blue Blowers
Fox Trots
- 1971-D { **A Year From To-Day** (from Motion Picture "New York
10 inch, 75c { Nights")
I May Be Wrong But, I think You're Wonderful!
(from "Murray Anderson's Almanac") Al Katz and His Or.
Fox Trots

DANCE RECORDS (Continued)

- 1959-D { **Just Pretending**
10 inch, 75c { **If I Didn't Have You—Fox Trots**
Albert Brunies and His Halfway House Orchestra
- 1967-D { **On Candle-Light Lane (Indiana Wants Me Home Again)**
10 inch, 75c { **Then You've Never Been Blue—Fox Trots**
Ted Fiorito and His Edgewater Beach Hotel Orchestra
- 1949-D { **Somebody Like You** (from Motion Picture "Paris")
10 inch, 75c { **It's You** (from Motion Picture "Cottage Love")
Fox Trots Lary Siry and His Hotel Ambassador Orchestra

VOCAL RECORDS

- 1958-D { **Ain't Misbehavin' (from "Connie's Hot Chocolates")**
10 inch, 75c { **At Twilight** Ruth Etting
- 1972-D { **Love Me**
10 inch, 75c { **Sweetheart's Holiday** Lee Morse and Her Blue Grass Boys
- 1955-D { **If I Had My Way** (from Motion Picture "The Flying Fool")
10 inch, 75c { **An Old Italian Love Song** Charles Lawman
- 1969-D { **Little By Little (from Motion Picture "The Sophomore")**
10 inch, 75c { **Collegiate Sam** Eddie Walters
- 1954-D { **Satisfied!**
10 inch, 75c { **Lonely Troubadour** Irving Kaufman
- 1966-D { **Tip-Toe Thru' the Tulips With Me** (from Motion Picture
10 inch, 75c { "The Gold Diggers of Broadway")
Where Are You Dream Girl? Oscar Grogan
- 1950-D { **My Song of the Nile** (from Motion Picture "Drag")
10 inch, 75c { **How Am I To Know?** (from Motion Picture "Dynamite")
Maurice Gunsky
- 1963-D { **It's Unanimous Now**
10 inch, 75c { **That's Where You Come In**
Duets The Sunshine Boys (Joe and Dan Mooney)
- 1948-D { **Beale Street Blues**
10 inch, 75c { **Harlem Blues** Willard Robison and His Deep River Orchestra

IRISH RECORDS

- 33359-F { **Humors of Banden Medley**
10 inch, 75c { **Flower of Edinburgh. Soldier's Joy**
Banjo and Accordion Duets Flanagan Bros.
- 33364-F { **Rolling in the Rye Grass—Reel**
10 inch, 75c { **I Don't Care If I Do—Vocal** The Four Provinces Orchestra
James J. Mullan
- 33361-F { **Kathleen Asthore**
10 inch, 75c { **The Boy From County Clare** John Griffin
Flute Solos
- 33360-F { **Let Me Carry Your Cross For Ireland**
10 inch, 75c { **Going Home to Ireland** Seamus O'Doherty
Tenor Solos
- 33362-F { **They Wouldn't Do It Now**
10 inch, 75c { **Paddy Doyle** Frank Quinn
Vocals
- 33363-F { **Off to Philadelphia**
10 inch, 75c { **Pride of Petravore** Michael Gus O'Keefe
Bass Solos
- 33358-F { **Away in Athlone**
10 inch, 75c { **My Gaiway Girl** John Oakley
Bass Solos

In addition to the records listed above there are recordings in twenty-two Foreign Languages.



"Magic Notes"

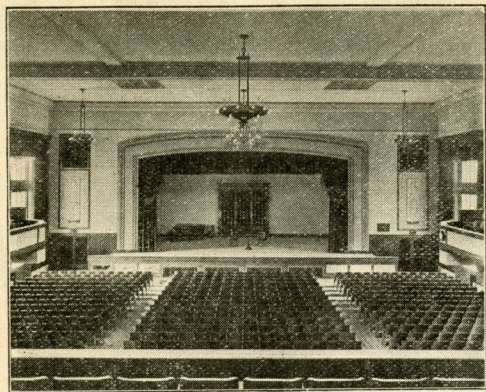
Columbia Phonograph Company

New York



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new force and significance when the class can actually hear the inauguration of a president, a nominating convention in action, or important political speeches as they are delivered. It was evident that the music master and principal of the Somerville school had been inspired by Mr. Cooper to realize the enormous significance of this installation, for they followed its workings with an eagerness and interest as keen as their pupils, and by their conversation it was apparent that they had ambitious plans for the utilization of the system's powers.

From the hall we went over to the school gymnasium, then but recently completed, a brilliant example of the latest ideas in design and construction. The knell of barn-like, unattractive, gymnasia is clearly sounded by a building like this, at once pleasing to the eye, accurately adapted for every detail of its purpose, and whose drill hall is equipped with echo absorbing roof lining and wall hangings. The latter were surprisingly few, considering the large amount of window space, yet the acoustics were excellent. Consequently the hall is adapted for a speaker installation, this one a three-speaker unit of Mr. Cooper's own design, broadcasting records from a conveniently located turntable and pick-up. The immemorial jangly

gymnasium piano is at last compelled to abdicate in favor of the world's best hands, to whose performances drills and exercises obviously can be carried on with doubled zest and gusto.

Mr. Cooper told me that for the dedication of the building a local band has been engaged to provide the music. During a lull in its activities (like most local bands it played the best and the loudest it knew how), he thought the amplification installation might advantageously be tested with the hall filled, and so put on one of Sousa's own recordings. The effect was electrifying, both on the audience and the local band, for the latter was so discouraged by such competition that its players packed up their instruments—and stayed to hear "How Sousa Did It" as long as the available record repertory lasted.

As I apologized in the beginning, the lapse of time has erased from my mind many of the details of Mr. Cooper's conversation and the demonstration of the installations. A non-technician myself I am afraid that even at the time the finer points of his descriptions of dynamic and microphonic speakers were lost to me. But I hope this brief account of these amplifying systems has given some indication of their practical use, already tested in actual use in a number of schools and public buildings. And that this account has succeeded in arousing the interest of at least some of our readers in the larger aspects of the phonograph and of amplifying media. Times have changed and with them educative methods. If the schools are to keep any grip on the minds of the American youth of today they must adopt modern methods. The use of public address systems and auditorium radio-phonographs opens up an extraordinary vista of possibilities. Intelligently used they can bring about a new era in pedagogy—and in general culture. In the past the American educational scheme has fallen short most sadly of all where music is concerned, but the ingenuity and indefatigable efforts of men like Mr. Cooper hold the promise of a brilliant solution of that knottiest of problems—music in the schools. The methods of this solution are a confirmation of the belief we lovers of the phonograph have in that instrument's potential resources, now for the first time beginning to be understood and developed.

OBSERVER.

Striving for the Perfect Program

By NATHANIEL SHILKRET

PROGRAM-MAKING is an art, and like all things artistic, knowledge is necessary, but there is always the extra sense—what we call in music, talent or genius, and like many other things in life, instinct, that makes for that extra sense which it is impossible to classify. In all broadcasting concerts the cry is alway for a new idea to represent a program and then, what is just as important, a new note in program-making. This is not confined to music only. Whether the hour is dramatic or musical, jazz or symphonic, sooner or later these two problems become harder and harder to solve.

In dealing with these problems I have found the ideas naturally are the important things. One may get along on experience—you might even say that program-building may become a habit, but ultimately the program with a new idea, and with a man behind it who can say the old things

in a new way, or represent the new things somewhat differently, will make even the experienced program-maker feel ashamed of himself.

Talking about experience—one might say that after all the experience that I have had in various types of music, it would be an easy task to build an interesting program, yet the public taste will run in cycles and one has to be on his toes at every moment.

As briefly as possible—it might interest you to know that at the age of seven I played in a boys' orchestra, where the blood of the seventy boys would curdle at the strains of "Raymond Overture" or "William Tell". Our audiences at that time received as great a "kick" from Custer's Last Fight descriptive music, as well as, if not more than, any of the lighter Beethoven symphonies. Without transgressing, we still have

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plenty of audiences outside of the larger cities today, who feel that way, because descriptive music kindles the imagination of a public which has not the time for musical training. This leads to program music which is not necessarily as realistically descriptive as the above-mentioned battles, but to higher forms of music, as for instance, Dukas' "Sorcerer's Apprentice" and Liszt's "Mazeppa".

To go back to my story, after 6 years of playing both as soloist and instrumentalist in the boys' orchestra, which meant, in an impressionistic age, about 100 or 300 programs per year, I was immediately accepted in major orchestras, at the age of thirteen. I joined the Russian Symphony and the Volpe orchestra at that time, and two years later, the Philharmonic, and then later, Damrosch and the Metropolitan orchestra. These were great years for me, because they acquainted me, especially the years with the Russian Symphony, when every new composition in Russian was played for the first time in this country, with the finest modern works in the orchestral repertory.

Now we consider names like Tschaikowsky, Rachmaninoff, Scriabin, Glazounoff, Rimsky-Korsakow, Sibelius, Balakirew and others, as well-known masters, but at that time they were like, one might say, Greek to most of us. Not only did we play their music, but some of them came to this country to conduct the orchestra. The value of that library has been invaluable to me. Of course, this does not take away from the fact that the classics were the backbone and the important part of a musical acquaintance, as far as programs are concerned, with the well-known symphonies played in the Philharmonic, Damrosch and Volpe orchestras.

In the meantime I have always had a great feeling, and I want to impress this feeling to you, for the American type of music which is, in a broad sense, termed "jazz".

A few years later, at the age of 23 I joined the Victor Talking Machine Company as musical director, and it was there that I became acquainted with the music all over the world, not only the latest music, but traditional and folk music, which was the backbone of our foreign catalogue of 35 different nationalities. This is a very busy and important department in any American phonograph company, because you are making records for people from all over the world. There is no other country where so much freedom has been given to foreigners and where they find a haven for their religious and national freedom. It was my great pleasure to form orchestras of various nations and to feel that they accepted me as one of their own—to practically engage artists, make your own programs, and conduct, and finally list on the average of 70 selections per month, was a great experience. I did this for more than 5 years. Then came the experience in the operatic recordings and later on, the Spanish Department where my International Orchestra became the most popular of the Pan-American nations—then the Popular Department, which is

the busiest part of our musical palates of America. This meant hearing all the premieres of the new shows, first manuscript reading of all popular songs written by popular writers, listening to all the new "gags", as Tin-Pan-Alley called them, for the coming season. Competition is keen and one has to be on his toes to pick hits and be able to feel the pulse of the people. Sometimes it meant writing sketches on a new idea. All this was my experience before I began my concerts in radio.

At first, programs were not important. The feeling of getting anywhere near a good reception was the paramount idea and with my experience in recording I built an orchestra which I considered at that time ideal for broadcasting. The orchestras that became features over the air were those that sounded better than the others. Program building was not thought of except that contrast was necessary. I might say that I was the first one to introduce the idea that a program need not necessarily be made up of all popular or of classical music. I figured out that popular music could be made to sound softer and probably semi-classic, by a certain treatment of arrangement and also that there was plenty of classic music not too severe, that could be interpolated between the popular music to make a well-balanced program. This influenced many programs to change from an all-dance program, to mixed semi-classic numbers for relief. In order to do this the dance orchestras had to be improved by using the softer instruments of a legitimate orchestra, and it also meant both better players and better programs, which finally led to the public becoming keener to the sound of good orchestras. Within five years, not one orchestra, no matter how great or important it might be, had not been engaged for radio broadcasting. Results in this branch of program-making have finally led to a steady symphonic orchestra for various commercial programs next year. There will be at least 8 hours next year which will have the world's finest orchestras (symphonic or jazz) which will be the backbone or their hours. Needless to say, greater orchestras brought better audiences.

There is still another phase—the dramatic end. Today I might say that the technique and the skill used for continuity of the dramatic type is almost as great as the stage itself. On some of my hours we have taken as much as a month of

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rehearsal to produce one hour of great dramatic intensity. In fact, program-building seems to lead to a happy combination of both music and presentation, whether it be dramatic, or continuity for a concert program. There is no limit to what the future may bring, especially with science bringing in television. I have always been of the opinion that science is as artistic as art itself, and the great achievement of a scientist is always built on the fact that the scientist is a great artist, excepting that he deals with facts whereas the artist uses his facts to build up his imagination, and who can say where the line can be drawn?

In conclusion, I want to add one more thing to program-making. Very often people seem to take issue with symphonic or with popular music. I naturally lean towards classical music, but I may say that I get great joy out of popular music and especially the symphonic jazz type of music that is good. The thing itself is important. The value of Art is not the fact that you write in a particular vein but the value of the thing itself. Jazz today in its various phases may be the experience for the later American musician who does not try to write jazz but who has assimilated jazz in his very bones and writes it naturally. That may be the beginning of American music. In fact in Germany and in Russia, it was this fighting for a national spirit in music that gave forth some of their greatest composers. This does not mean one style of composing, since every composer will write his great individual masterpiece in his own inimitable manner. Slowly but surely I find, that, with very few exceptions, programs, whether they be classical or jazz, are built on broader lines and have a higher type of audience today than they had five or six years ago.

Phonographic Echoes

STATE SONG "PENNSYLVANIA" RECORDED

Residents of the state, and members of Pennsylvania organizations throughout the country will be interested to know that what is today recognized as the outstanding state song, entitled "Pennsylvania", has been recorded on Columbia Record No. 1887-D.

The number was written by Gertrude Martin Rohrer, a Pittsburgh composer, and shortly after its publication was unanimously adopted by the State Federation of Music Clubs as their official song. Since then it has been played and sung throughout the state and in many outside points.

The record presents the song as a stirring band march with a four-part refrain by a large male chorus, at the same time serving as an ideal accompaniment for group and community singing.

A TRIBUTE FROM LOUIS KATZMAN

EDITOR'S NOTE: Mr. Katzman's cordial letter arrived too late for inclusion in our last issue with similar letters of congratulation from Messrs. Nathaniel Shilkret and George C. Jell.

It is with great pleasure that I take this opportunity to greet through you and the Phonograph Monthly Review your great host of readers.

I have been a constant reader of your magazine since its first issue because it has been of interest to me as well as a good study.

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W. H. TYLER

In my career as an arranger and director, I have had experience in all branches of music, from jazz to opera and I have always found much pleasure and love for any type of music, as long as it is music. My reason for being so fond of the Phonograph Monthly Review is that it has always represented all branches of music.

I never fail to recommend your magazine to all my friends who are interested in music. Keep up the good work.

In the name of the Brunswick Recording Laboratories and myself, I wish you continued success in your successful enterprise.

Very cordially yours

BRUNSWICK RECORDING LABORATORIES

(Signed) LOUIS KATZMAN, Manager.

COLUMBIA'S DELIUS FESTIVAL

The Columbia Gramophone Company of London, under its exclusive recording artist, Sir Thomas Beecham, is giving a series of six concerts covering the entire works of Frederick Delius, England's chief living composer, during October in London.

Press interest in America has been caught by the human appeal of the composer's story, to which the New York Times of October 12th devoted considerable space.

Delius, now 68, blind and paralyzed, is in attendance at the concerts, having come from France, his present residence, to be the guest of Sir Thomas for the tribute. Long neglected, Delius' high rank is now generally recognized, and his works are finding increasing favor in symphonic programs everywhere. He once raised oranges in Florida.

Sir Thomas Beecham is recognized as the outstanding authority on Delius, and Columbia's recordings of Delius works by Beecham are enjoying an increasing popularity. Those already on sale in America are "The Walk to the Paradise Garden," "On Hearing the First Cuckoo in Spring," and "Summer Night on the River." The latter composition has just been released by Columbia, and others are expected to follow.

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston Mass.

BACH RECORDINGS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

"Sebastian's" letter was the high point of the October correspondence for me, and I dare say many other readers. To learn that Stokowski recordings of the Bach Second Brandenburg Concerto, Passacaglia, and Wir Glauben All' an Einem Gott are soon to be expected is exciting news indeed. May their release be speedy! But why stop with one Brandenburg Concerto? Why not let us have the entire set? They would set a fitting crown on Stokowski's superb phonographic achievements. In any case, I wish that the Victor Company would issue an album devoted to Stokowski's masterly Bach orchestrations. The Toccata and Fugue in D minor, the Prelude in E flat minor, and the chorale prelude Ich Ruf' du Dir are already out; the Passacaglia and Wir Glauben All' in Einem Gott are in preparation; but the Fantasia and Fugue in G minor, the Prelude in B minor, the chorale preludes Wachet auf and Aus der Tiefe remain. What a glorious legacy for the phonograph!

At present I am reveling in the delightful Columbia records of the first nine preludes and fugues played by Harriet Cohen.

This splendid artist deserves the opportunity of doing further sets from the Well-Tempered Clavier, also of re-recording her old performance of the first Bach piano concerto.

Montclair, N. J.

S. V.

SECONDING THE NOMINATION

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The stupendous success of Stokowski's Toccata and Fugue logically should lead to further records by this ideal combination of composer and conductor. His orchestrations are without doubt the finest ever made and what other orchestra can hope to equal the Philadelphians' performance? Following the release of the Brandenburg Concerto No. 2 and the Passacaglia we should have the third and fifth Brandenburg Concertos, more chorale preludes, and more transcriptions of the big organ works. Such records could not fail to enjoy an extensive sale all over the world.

Mt. Airy, Philadelphia, Penna.

B. A. A.

MOUSSORGSKY

EDITOR, PHONOGRAPH MONTHLY REVIEW:

It is gratifying to find an ever increasing amount of Moussorgsky music made available for the phonograph. Recently, we have had the great vocal records from "Boris," now the unique and interesting "Night Upon the Bald Mountain," and soon Koshetz in the cherished "Songs."

I find no words of description that adequately convey the greatness of this music. It is not beauty in the accepted sense of the word. There is a vastness, a sweep of virile strength, —enchantly beautiful in its own weird manner. When one wishes to know Russia,—to feel the throb of its soul, turn to the music of Moussorgsky as to the pages of Tolstoy and Dostoyevsky. In his music the inherent greatness of a people is revealed. The musical world has been tardy in the appreciation of this great tone painter. However, I have observed a growing tendency to properly value the true genius of Moussorgsky. True greatness need not be sanctioned—no praise can add to the beauty and power of the scores that he bequeathed to mankind—yet there are many who have yet to learn of the riches that exist in those works.

Few musical biographies can be found that are of greater interest than von Riesemann's recent volume entitled "Moussorgsky." It is a book that may be read with profit and pleasure.

Recently I noted a reference to a novel with a theme song. May I venture to suggest the glowing Ponselle recording as the "theme records" for Pitts Sanborn's entertaining novel "Prima Donna"?

Philadelphia, Penn.

E. H. WANNEMACHER

Note: As Mr. Wannemacher points out, Moussorgsky is being given deservedly increased attention and appreciation. During the last year or two the musical world has displayed lively interest in the original score of Boris, unearthed from Russian archives and recently given publication for the first time. A concert performance of this great work—now to be heard as its composer intended—is scheduled by Dr. Stokowski and the Philadelphia Orchestra, aided by Richard Crooks and other soloists, for November 29, 30, and December 2 at the Academy of Music Philadelphia. This is stated to be the first concert performance anywhere, but has not the work been given recently—perhaps in stage form—on the continent? A valuable little book on the original version of Boris has been written by Victor Balaiev and translated into English by S. W. Pring.

As no article on Moussorgsky or list of his recorded works has been published recently in these pages, it might be well to mention here some of the best electrical records of his music.

Khowantchina: Prelude played by Verbrugghen and the Minneapolis Symphony (Brunswick 50153); Entr'acte played

by Stokowski and the Philadelphia Orchestra (Victor 6775, on the odd side of the Fire Bird records); Dances of the Persian Slaves played by the Royal Belgian Guards Band (Victor 35950); vocal excerpts are sung by Mme. Zelinskaya (Victor 4090), Knijnikoff (Victor 4091), and Shushlin (4099).

Boris (Rimsky-Korsakow version): The most significant Boris recordings are of course those by Chaliapin and the Royal Opera Orchestra and Chorus (H. M. V.)—Revolutionary Scene, Coronation Scene, etc. Chaliapin also sings Boris excerpts on Victor 6724 and 1237. The Royal Opera Chorus sings choral excerpts on Victor 9399 and 9400. The Prologue and Polonaise are recorded by soloists and orchestra of the Paris Opéra on English Columbia 9589 and 9590. There are a number of other miscellaneous vocal excerpts.

The Fair of Sorotchinsk: Introduction played by Cloez and a Symphony Orchestra (French Odeon 165271); Danse petite-russienne played by Cloez and the Paris Philharmonic (French Odeon 165275); Gopak played by Rachmaninoff (Victor 1161), Cloez and the Opéra-Comique Orchestra (Parlophone R-386); Chanson de Parassi sung by Zenia Belmas (French Odeon 66748).

Night on Bald Mountain: played by Cloez and the Paris Philharmonic Orchestra (French Odeon 165410-1).

Robbers' Song: sung by the Russian State Choir (Victor 4055).

Songs: There was a large number of excellent acoustical recordings, led by those of Chaliapin (Victor) and Vladimir Rosing (Vocalion). The electrical repertory is smaller, but gradually it is growing.

And finally, the famous Pictures from an Exhibition are rumored to be "in preparation."

ANALYTICAL NOTES

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Will you please be so good as to advise where one might obtain a book giving information on the symphonies of Brahms similar to Grove's work on Beethoven's symphonies, though not necessary as long or as detailed, nor need it necessarily be devoted exclusively to Brahms.

If you yourselves know of no such book, perhaps some or one of the readers of your correspondence column would.

Clifton Springs, N. Y. R. C. G.

Note: Mrs. Rosa Newmarch's recent volumes of Concert Goer's Library of Descriptive Notes are good sources of analytical information. For specific studies of the Brahms works refer to any of the standard biographies, or the essays of Spitta, Mason, Hadow, etc. The best notes, however, are probably to be found among the program notes of various leading symphony orchestras. Those by Lawrence Gilman, Philadelphia Orchestra and New York Philharmonic-Symphony, and Philip Hale, Boston Symphony, are especially recommended. Good notes may be found also in Upton's The Standard Symphonies, Wilson's Music and the Gramophone, etc.

THEME RECORD SUGGESTIONS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

R. W.'s letter on theme records (September number) opens up most stimulating phonographic vistas. Perhaps the authors of the future will preface their works, possibly each chapter, with the name of a record instead of the quotation now often used to give the key to the book or chapter's "theme."

It is not easy, however, to select appropriate theme records off-hand. Both the record and the book with which they are to be associated must strike exactly the same note. The choice cannot be made at random, for no haphazard relationship will do. Both music and book must have exactly the same "feeling" expressed in different mediums.

The first example that comes to my mind is W. H. Hudson's magnificent tale of the fierce proud men and superb women of the South American pampas, "The Purple Land." What could be a more appropriate musical commentary on this

book than the Uruguayan composer, Fabini's, tone-poems—"Campo" and "Isla de los Ceibos," conducted on records by Vladimir Shavitch?

Is Du Maurier's "Trilby" ever read now-a-days? No human performance of the vocal arrangement of Chopin's A flat Impromptu could ever hope to equal that by Trilby under the mesmeric eyes of Svengali. But surely the nearest approach to that idealized singing is the glorious voice of Sigrid Onegin (Victor 6842).

And for the Arabian Nights of course the musical accompaniment would be Rimsky-Korsakow's Scheherazade.

And the Romain Rolland's "Colas Breugnon" (a work well worthy of the author of "Jean Christophe") it is easy to suggest Beethoven in his most "unbuttoned" mood: say the seventh and eighth symphonies and excerpts from the second and fourth.

I should be interested to learn of other theme record suggestions.

Buffalo, N. Y.

CHARLES O.

RACHMANINOFF'S CONCERTOS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The release of the new version of Rachmaninoff's C minor Concerto was surely the big event of last month. Like many other old-timers I have been waiting patiently to replace my old records of the second and third movements by a complete electrical recording. The reviewer seems rather chary about awarding it unqualified approval, but while its merits are perhaps a little uneven, the work as a whole is surely an impressive one.

But why stop with the work in C minor, when Horowitz's sensational performance of the Third Concerto is still missing from records? His concert appearances in this work made musical history during the last few seasons. I cannot understand why Victor Company, who has Horowitz under contract, does not capitalize the enormous popularity of his version of this work.

The other two Rachmaninoff concertos, Nos. 1 and 4, are not so appropriate phonographic material. His Island of the Dead should take precedence over them as a recording choice.

My library of piano concertos, about which I wrote in a letter printed in your July Correspondence Column is now augmented by the re-recorded versions of Rachmaninoff's Second and Saint-Saens' G minor, the latter of which I have just imported from England. It is played by de Greef who also played the old badly-cut version issued quite a few years ago on blue label Victors.

The available recorded piano concertos make an imposing list, but still many significant works are missing. First, the often-called-for two concertos of Brahms, Chopin's Second (F minor), and several Mozart and Bach works for one and two pianos with orchestra. Liszt's Todtentanz is not often played these days, but it would make an effective recording. Among the modern works I hope someday to have concertos by Prokofieff, Medtner, Bartok Toch, and Roussel (played by the composers) and Honegger's Concertino. I wonder if there ever will be a possibility of hearing the seldom played concertos by Rimsky-Korsakow, Delius, and Scriabin?

Montclair, N. J.

CONCERTO

AUTHORS ON RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was much interested by the note in your "General Review" in the last issue regarding the British release of an album devoted to noted authors and I hastened to ferret out detailed information about this unusual work. There are twelve double-sided ten-inch records, priced at 21 shillings in album form, or one shilling, ninepence separately. Each of the twelve authors has a record (two sides) to himself. Their selections are as follows: Ian Hay, "My People" from "The Lighter Side of School Life"; W. W. Jacobs, "The Dreamer" from "Short Cruises"; Sheila Kaye-Smith, excerpts from "The George and the Crown"; Rose Macaulay, "The Beleaguered City," "The Lovers," "The Alien," and "The Thief"; Compton Mackenzie, excerpts from "Rogues and Vagabonds"; A. E. M. Mason, excerpts from "No Other Tiger"; A. A. Milne, from "Winnie-the-Pooh"; Alfred Noyes, "The Highwayman"; H. de Vere Staupoole, excerpts from "The Drums of War"; E. Temple Thurston, "The Feminine

Appreciation of Mathematics";; Hugh Walpole, excerpts from "Wintersmoon"; Rebecca West, excerpts from "Harriet Hume."

The majority of these authors are as well-known in this country as in England, and their records should be of keen interest to the many thousands of people who have read and enjoyed their books. I do not suppose the "Dominion" Company has any American affiliation, but perhaps some independent manufacturer will be shrewd enough to secure the American rights to this album. In any case the importers should find a good trade for it.

When will an American Company be alert enough to issue records by Sinclair Lewis, Edna Ferber, Ring Lardner, James Branch Cabell, H. L. Mencken, Robert Benchley, Eugene O'Neill, etc., etc.?

Toledo Ohio

BOOKWORM

RAVEL'S RECORDED WORKS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

From time to time I have noted that lists of various composers' recorded works are given in your correspondence columns, sometimes in reply to requests from your readers, and sometimes submitted by the readers themselves. I have been much interested in Maurice Ravel since his American tour and I have spent considerable effort in collecting records of his works. I have not been able to get all of them of course, but I think I know pretty well what they are. Other readers may find the list of value.

Orchestral: La Valse, (Victor and Columbia). Mother Goose Suite, Columbia and Pathé-Art (complete), French Odeon (three pieces only). Alborado del Gracioso, Victor and Polydor. Five O'Clock—Fox Trot, Victor. Pavanne, Victor, Polydor, and French Odeon. Daphnis et Chloe, in preparation by Victor. Chamber Music Septet, H. M. V. String Quartet, French Columbia and N. G. S. From a French magazine I learn that the Trio is soon to be released in a performance by Casals, Thibaud, and Cortot.

Songs: Schéhérazade, French H. M. V. (complete), French Odeon (nos. 2 and 3 only). Chanson Populaire Espagnole, Chanson Populaire Française, Kaddisch, Chanson Hébraïque, and D'Ann Jouant de l'Espinette, all French H. M. V.

Piano: Jeux d'Eau, Columbia, French Odeon, and Polydor. Sonatine, N. G. S. and French Columbia. La Vallée des Cloches, Polydor. Pavanne, Columbia. Le Tombeau de Couperin, French Odeon (Toccata and Rigaudon). Pièce en forme de Habanera, Homocord. Saxophone: Pavanne, French Odeon. Pièce en forme de Habanera, Pathé and Salabert.

These are all electrical recordings. Some of the pieces were also available in acoustic versions.

San Francisco, Calif.

P. A. R.

The continuation of "Massenet and his Music," by James Hadley, has been postponed to next month on account of space exigencies in this issue.

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Columbia Masterworks Set 121 (6 D12s, Alb., \$9.00)
Franck: Symphony in D minor, played by Philippe Gaubert and the Paris Conservatory Orchestra.

I. Lento: Allegro non troppo (parts 1 to 5)

II. Allegretto (parts 6 to 8)

III Finale: Allegro non troppo (parts 9 to 11)

Ravel: Tombeau de Couperin—Menuet (part 12)

A little over a year ago I amused myself and possibly my readers with a bit of musical deductive work for the purpose of discovering an ideal conductor to record the Franck symphony (October 1928 issue, pages 6 and 7). Stokowski's—the only electrical version up to the present—is not a wholly satisfactory reading for all its limpid sensuousness. It flows—beautifully, exquisitely, rich in Stokowski's phrasal and coloristic felicities—but it doesn't soar, it doesn't climb. There is too much scented and rounded femininity and not enough sturdy masculine strength. Papa Franck may perhaps have been dreaming of paradise in that first movement, but certainly not in a boudoir and of so many peris! However, these points have already been chewed over in considerable detail and hardly bear further mastication. Those interested may refer to the article cited above, in which I reached the conclusion that the ideal conductor for Franck must be a Frenchman. Monteux, my first choice, was not recording at that time. Gaubert could be relied upon for a satisfactory performance, and yet I passed over him in favor of Dufauw, conductor of the Royal Brussels Conservatory. "He lacks Gaubert's finesse and is therefore less liable to play the symphony too deftly—a fatal error here. Dufauw seems to me a sort of Gallicized Russian, and which I feel a Russian conductor would Tchaikowsky-ize Franck (as Koussevitzky actually does), there are qualities in the Flemish composer that would benefit more by a sincere passionateness than by the bland sanctimoniousness with which they are usually interpreted."

However, Columbia has given Gaubert the opportunity of recording the symphony and my Philo Vance theory in regard to Dufauw is not likely ever to be tested. Gaubert plays it very much as I had expected, but much better. That is not paradoxical: I mean that in essence his interpretation is what one logically would expect from him, but his execution of it is even more excellent than one had hoped. First and foremost these disks are a balm and a delight to one ears. Here is recording that respects tonal values, that passes undistorted both delicate pianissimos for wood wind ensembles and fortes and fortissimos for the heavily massed brass choir that Franck is so fond of using, that attains realistic breadths and sonorities without marked reverberation. This last feature is its particular uniqueness and one that makes the set of uncommon interest technically apart from its purely musical attractiveness.

The Paris Conservatory Orchestra has an established reputation both in concert and on records, and here it is at the top of its form. With playing and recording of the finest calibre these records cannot fail to delight every connoisseur as well as put to shame the tonal purists who are only too ready to seize upon such material as Dr. Fried's "Pathétique" of last month for evidence in their case against modern recording.

Gaubert's reading is characterized most forcibly by intense sincerity and breadth and manliness. I miss Dufauw's ironic passion and Monteux's spontaneity and glee, but Gaubert's idealism is not unhealthy and it will appeal very strongly indeed to most admirers of Franck. Taking eleven sides of the work, Gaubert allows himself plenty of elbow-room; the freedom from an oppressing sense of hurriedness is refreshing, but the decidedly leisurely tempos in the first and last movements lack something of fire. The finale is jubilant and rapturous, but it is not gay. The distinction is perhaps a fine one, but I feel that it is significant. On the other hand, Gaubert gives the music a magnificent momentum and lift; it is as sensuous as Stokowski's version, less limpid and more muscular. There is an exhilarating sense of great strength exulting in its own power. The sturdy structure of the work is emphasized in bold strong



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lines. Excepting only the lack of child-like glee (to some of Franck's admirers his most delightful characteristic), this performance is thoroughly admirable, one that reminds us with renewed force of the radiant nobility and sweet strength of this incomparable symphony, a work which on the hundredth hearing as on the first strikes surely to the very heart, that sounds a note touched in no other piece of music before or since.

Ravel's *Tombeau de Couperin Menuet* with its quaint antique coloring makes a happy choice for the odd record side. Gaubert plays it very deftly; the Paris Conservatory wood winds have further opportunity to display their talents. No one who warms to the Mother Goose suite can fail to enjoy this piece or the whole suite from which it is taken, one of Ravel's most characteristic creations. Perhaps Gaubert will soon record the remaining *Prelude*, *Forlane*, and *Rigaudon*.

Victor 7123 (D12, \$2.00) Glinka: Russlan and Ludmilla—Overture, and Wagner (arr. Theodore Thomas): Traume, played by **Frederick Stock** and the **Chicago Symphony Orchestra**.

The choice of pieces and the clear straightforward performances, recorded with due justice to the pleasing tonal qualities of the orchestra, make this one of the most attractive disks in the Chicago Symphony's phonographic repertory. But for all the fleetness of Glinka's gay overture I miss the snap and fire of Coates' old version. Dr. Stock seems unaware that a lively tempo and clean playing do not necessarily imply the presence of genuine vivacity. Theodore Thomas' orchestration of Wagner's song study of the role of Isolde is well-known on popular programs. It is played here with appropriate simplicity and admirable instrumental tone.

Odeon 3266 (D12, \$1.25) Rossini: Semiramis—Overture, played by **Dr. Weissmann** and the **Grand Symphony Orchestra, Berlin**.

Dr. Weissmann conducts in characteristically vivacious manner and the recording is good,—the horn passages come out with the right mellow richness. This is the best recorded version of *Semiramis* I have heard and in the standard price range it is a good buy.

Columbia 50172-D (D12, \$1.25) Verdi. La Forza del Destino—Overture, played by **Lorenzo Molajoli** and **La Scala Orchestra**.

As usual with Molajoli's conducting the performance is straightforward and unpretentious, recorded with a nice feeling for tonal values. The overture is a good one and profits by Molajoli's allowing it to speak for itself. Another sound purchase choice.

Victor (International list) 9509 (D12, \$1.50) Verdi: Sicilian Vespers—Overture, played by **Federico del Cupola** and a **Symphony Orchestra**.

Del Cupola made such a sensational recording debut with his *Gazza Ladra* disk of last June (Victor 9382) that it is hardly to be wondered that he is a little disappointing in his second release. The recording is excessively over-amplified, and while impressive at its best, I have grave doubts of its ability to stand needle wear. The playing is brilliant but a little stiff and lacking the élan and individual force of the earlier work.

Victor (International list) 4164 (D10, \$1.00) Lortzing (arr. R. Schmeling): Czar and Carpenter—Overture, played by **Dr. Leo Blech** and the **Berlin State Opera Orchestra**.

Lortzing's *Zar und Zimmermann* is one of the standard old-country overtures that are none too well-known in American concert halls. It makes pleasant listening, especially as played here in dashing fashion by Dr. Blech and recorded with the extreme clarity and realism (achieved without over-amplification or distortion) marking all his recent releases. The frenetic working up of the coda is very characteristic of Blech's conducting.

Odeon 3269 (D12, \$1.25) Hurrah! Here Comes the Music!—March Revue (arr. C. Zimmer), played by **Dr. Weissmann** and the **Grand Symphony Orchestra, Berlin**.

For march performances of authentic ring and imita-

ble flourish one must go to the old country every time. Dr. Weissmann knows how to make the most of this cheery "march revue," an ingenious potpourri of standard European tunes. The title is apt: the music comes with a most lusty hurrah,—glittering and goose-stepping quite as it should. Herr Zimmer's arrangement is effective, the performance is zestfully gauged to the spirit of the marches, and the recording is ultra-brilliant. Altogether a disk to be ranked as an amusing little masterpiece of its kind, and further convincing testimony to the fact that the possibilities of good marches can be realized only by a large orchestra.

Odeon 3267 (D12, \$1.25) Grieg: Norwegian Dance No. 4, and Monti: Czardas, played by **Edith Lorand's Orchestra**.

The Grieg performance is an invigorating one, despite the somewhat too thoroughly rich middle section. This is not Miss Lorand's usual type of selection, but her orchestra is very much on its toes and shows itself too excellent advantage. The *Czardas* is a typical piece of its genre, neither better nor worse than the most, but it gives Miss Lorand's fiddling ample opportunity for display.

Columbia 50171-D (D12, \$1.25) J. St. A. Johnson: Pax Vobiscum, played by **Stanford Robinson** and the **Royal Philharmonic Orchestra**.

Although at this late date the fact it not even mentioned on the label *Pax Vobiscum* was one of the prize-winners in the British zone of the Schubert Centenary contest of last year. The other was a completion of the "Unfinished" symphony by Frank Merrick. Merrick's scherzo and finale were reviewed some time ago from the British pressings; I remember it as delightful music making in itself as well as an exceedingly clever imitation of Schubert's early orchestral style. In comparison *Pax Vobiscum* is pretty stodgy. Both works are of the written to order type, but Merrick at least writes with zest. Johnson's piece, very slight in structure, is banal in both idiom and ideas. It is tuneful enough, in all truth, but unmistakably orthodox British writing of the pre-nineteen-hundreds era, and what the connection with Schubert may be is entirely beyond me. However, a British record supplement describes it as a "tone-poem that pictures Schubert's unceasing struggle with poverty and neglect and the triumph of his spirit over the difficulties that beset him; the first theme portrays Schubert's unhappiness, his failures and disappointments; the second theme conveys the modesty and amiability of Schubert's nature, yet suggests his latent power." Music and performance are more successful with the spirit of modesty and amiability than they are with that of latent power.

Victor (November special list) 35981-3 (3 D12s, \$1.25 each) Haydn: Symphony No. 2, in D ("London"), played by **John Barbirolli's Chamber Orchestra**.

About a year and a half ago Barbirolli conducted this symphony for the National Gramophonic Society and his records were reviewed in the April 1928 issue. I liked his performance then and it is still more effective in this new version, recorded more felicitously, and issued at the very moderate price of \$3.75 for the set. He took seven record sides to the work before, but now, by overlapping the movements, only six sides are necessary. The players are modestly termed a chamber orchestra, but their numbers are ample to do full justice to the symphony without smothering it in sonorities as large ensembles are likely to do. They play with attractive tone qualities, with a nice command of crispness or suavely as demanded, and above all with an exquisite sense of the right shades of feeling in the music. Barbirolli is not merely a sound man and a brilliant one, he is a man of genuine insight and interpretative intelligence. He is always worth hearing and study, and this delightful music (ranking among Haydn's best) is a very happy medium for the expression of his talents. Or rather, I should say, that his talents are a very happy medium for the exposition of this music.

The symphony is No. 7 of the Salomon set, but it is more generally known by its B. & H. designation, No. 2. Strictly speaking the key designation should be D minor, as the introduction is in minor mode, but commonsense if not musicology sanctions reference to the work as a whole as being in major. Those who still think of Haydn as merely

a simple, happy-go-lucky soul should listen attentively to this symphony: the daring development of the first movement, the delicate lyricism of the second, the ingenuity and strength of the third, the sweep of the fourth—are there not premonitions of the finale of Beethoven's Seventh here? Apart from the sometimes awkward breaks this set has everything to commend it. It offers an excellent introduction to a conductor of sensibilities and skill, and to a composer who is most emphatically not the garrulous and naive old "Papa" Haydn of legend.

Victor (November special list) 9438-40 (3 D12s, \$1.50 each) **Mozart: Symphony No. 39, in E flat**, played by **Erich Kleiber** and the **Berlin State Opera Orchestra**.

This is the second electrical recording of the E flat Symphony to be given American release. The first was Weingartner's Columbia version, reviewed in the March 1929 issue. The new set (that is, the newer to this country; both appeared the same month in England) is recorded somewhat more brilliantly. It has greater breadth, but also greater weight, which is not to Mozart's advantage. Kleiber has a good conception of the music except for the tendency to massiveness, but he lacks Weingartner's warmth as well as his "lightness of thought." And yet he reveals greater capabilities of deftness in the finale. If he had displayed similar lithe delicacy throughout he would have had the better of Weingartner, but as a whole the latter's version is considerably nearer the Mozartean ideal.

Victor (November special list) 35979-80 (2 D12s, \$1.25 each) **Bizet: Patrie Overture**, Op. 19, (3 sides), and **Masse-net Herodiade Ballet—No. 4, Les Phéniciennes**, (1 side) played by **Malcolm Sargent** and the **New Light Symphony Orchestra**.

Cloez's French Odeon recording of the Patrie overture was reviewed in the August issue; it was a rather mediocre performance with curiously pinched and wizened orchestral tone qualities. Sargent has a different story to tell, partly by virtue of very spacious and realistic recording, but also by merit of his own properly bumptious and bombastic reading. He plays it with a will and the work makes quite a brave showing despite the occasional bald spots in the music itself. The overture takes only three sides here (it may be cut, but if so, it is to the work's advantage), and on the fourth Sargent gives a luscious performance of the fourth piece—Les Phéniciennes—of the Herodiade ballet suite. The September instalment of Mr. Hadley's Massenet article gives a rhapsodical description of the music, and states that the composer himself considered the piece his best achievement in air-de-ballet form.

Victor (November special list) 9402-4 (3 D12s, \$1.50 each) **Strauss: Tod und Verklärung** (5 sides), and **Handel (arr. Elgar): Overture in D minor** (1 side), played by **Albert Coates** and the **London Symphony Orchestra**.

Reviewed in the August issue from the Educational List No. 6 release. It is the best recorded version of Tod und Verklärung, and for those to whom Strauss' faded grandiloquence has small appeal, the Handel overture in Elgar orchestration and Coates' superb performance makes record 9404 at least of marked attractiveness and solid worth.

Victor (November special list) 9474 (D12, \$1.50) **Borodin: Prince Igor—Ballet Music**, by the **London Symphony Orchestra** with **Chorus**, conducted by **Albert Coates**.

At last, a long awaited version of the Prince Igor dances with chorus, and it is worth waiting for. The voices add immeasurably to the warmth and blazing color of this glorious music, scintillating for orchestra alone, but almost overwhelming when the voices are added. Of course only a miracle recording could ever approach the concert hall effect and this disk is no miracle, but it is a powerful achievement. At first the chorus seems at a considerable distance from the microphone, but balance and tone are quite good, and as the music works up the singing becomes more incandescent and vigorous. Coates takes all the quick tempos extremely fast, to the detriment of clarity in the Men's Dance (last half of part one). Elsewhere the effect is as exhilarating as one could wish. The dances are complete I believe, although some of the repetitions may be omitted. A record like this can be recommended unreservedly to everyone; one's blood would have to be

frozen solid not to stir to this exciting and kaleidoscopic music, as vivid and as highly animated as musical literature boasts.

Victor (November special list) 9475 (D12, \$1.50) **Schubert: Rosamunde Overture**, Op. 26, played by **Malcolm Sargent** and the **New Symphony Orchestra**.

This is the familiar overture known as the Rosamunde, although originally it was the Magic Harp. Except for occasional wiriness in the upper registers of the strings and wood winds the recording is fairly clear and strong. The performance is straightforward; methodical I should say, with little or no regard for delicacy, rhythmical snap, or animation of spirit. Beside Sir Hamilton Harty's vivacious and heart-warming Columbia version, this is a stolid affair indeed.

Victor (November special list) 9473 (D12, \$1.50) **Rimsky-Korsakow: Czar Saltan—Suite, No. 3**, played by **Albert Coates** and the **London Symphony Orchestra**.

It is rather discouraging to find the Victor Company, usually so meticulously accurate, perpetrating the common but quite inexcusable substitution of Czar "Sultan" for Czar "Saltan" (sometimes given as Tsar Saltana) on both record label and advance list. The "Suite No. 3" designation is confusing. Rimsky certainly did not draw three suites from his opera Czar Saltan, and as this is obviously not an entire suite that is played here, it is not likely that the reference is to the work as the third of the orchestral suites taken from the operas Snow Maiden, Mlada, Czar Saltan, Christmas Eve, and Coq d'Or. I surmise that the piece played here is No. 3 of the Czar Saltan Suite, perhaps the March of the Czar that Coates played during the 1928 season of the Hollywood Bowl Concerts. (The popular Flight of the Bumble Bee is also from this opera, but it is not played here.) The disk arrived too late for investigation of the point, but the March surmise is borne out by the trumpet fanfares and pageantry of the music itself. There are passages very faintly reminiscent of Scheherazade and the Spanish Caprice, but for the most part of the piece is rather characterless. Coates plays it brightly but even he cannot lend it any decided distinction.

Victor (November special list) 4165 (D10, \$1.00) **Grainger: Molly on the Shore** and **Shepherd's Hey**, played by **Lawrence Collingwood** and the **Royal Opera Orchestra, Covent Garden**.

Molly on the Shore is far and away the best of Grainger's dance pieces, and the orchestral arrangement makes it more effective even than in the excellent—and better known—string quartet version. Collingwood, once an assistant to Coates, has handled himself and his music well in all of the few records he has made; this exuberant little disk is no exception. The playing is as "chippy" as even Grainger could desire and the climaxes are worked up with a fine exciting rush. The record should be popular and deservedly so.

Victor (November special list) 35977-8 (2 D12s, \$1.25 each) **Granados: Spanish Dances** (3 sides), and **Albeniz (arr. Arbos): Triana** (1 side), played by **Eugene Goossens** and the **New Light Symphony Orchestra**.

The Spanish Dances are respectively Oriental (quiet), Andalous (more intricate), and Rondalla Aragonesa (more excited, with a languorous, seductive middle section). They make attractive pieces, especially as played with Goossens' flexibility and suavity. The recording is good and except for a touch of shrillness in the fortissimos the orchestral tone is pleasing, with special praise going to the featured wood winds. Albéniz's familiar piano piece, Triana, is played in the clever orchestration of Arbos; it makes an appropriate filler for the old record side. Not great disks, their virtues of grace and color should win them an appreciation and good-sized public. The music makes a nice stepping stone to the more elaborate dances by Manuel de Falla.

Victor (November special list) 22098-9 (2 D10s, 75c each) **Quilter: Children's Overture**, played by **Malcolm Sargent** and the **New Light Symphony Orchestra**.

Quilter is known in this country by some of his songs and small piano pieces, but I have never seen his Children's

Overture on the programs of an American orchestra. It might well be used for children's concerts, although for that matter it is of equal charm for adults. The treatment is conventional, but nursery songs furnish the material. I like the way he handles many of them, particularly the fugal "Frog He Would a-Wooing Go." The highly patternized ending is much less pleasing than the songs themselves. Sargent conducts rather gravely for such blithesome music. His performance is crisp and delicate enough, but there is little of the merry sparkle one expects. Even so the work should prove an effective addition to the educative repertory. Perhaps the records will lead to its becoming known to the conductors of children's concerts and school orchestras.

Victor (November special list) 9470-2 (3 D12s, 1.50 each) **Elgar: "Wand of Youth"—Suite No. 1, Op. 1a** (5 sides) and **Minuet from "Beau Brummel"** (1 side), played by **Sir Edward Elgar** and the **London Symphony Orchestra**.

This is the first of the two "Wand of Youth" suites, written by Elgar from material he first planned at the age of fourteen as a sort of allegory demonstrating the fact that children were not understood by their parents. The two suites appeared together in an album when the records came out in England, and the composer wrote an account of the work's inception to appear with the analytical notes accompanying the set. It is rather unfortunate that the work should be issued here only in part and unaccompanied by notes, for it will be unfamiliar to most Americans. The suite recorded here is made up of a brief overture and graceful Serenade (part 1), Minuet—Old Style and piquant scherzo-like Sun Dance (part 2), The Fairy Pipers, Slumber Scene, and Fairies and Giants (parts 3 to 5 respectively). The Pipers and Slumber pieces are quiet tenderly thoughtful music, sweetly played and recorded here. The finale is appropriately boisterous. On the odd side Elgar conducts the minuet from the more recent incidental music to "Beau Brummel." To me it is less distinctive than the suite, despite its smooth warmth and grace. The recording and performance are effective, although perhaps a little vigorous at times for such dainty music. Of the work itself I can best let K. K. (of "The Gramophone") speak: "Those who have children should let them form their taste, on the side of light music, from these records. . . one of the best protections against the vulgarity of commercial music, that flight of arrows darkening the early sun, which may make an Amfortas-wound. Some day we as a people may think it worth while to protect our young from artistic contamination as well as from the germs that thrive in a body exposed to weakening conditions of life. Until then, we have to fight poor music with all the good we can collect." Words to be pondered!

Columbia 67660-D (D12, \$1.50) **Mozart: Magic Flute—Overture** played by **Bruno Walter** and a **Symphony Orchestra**.

Columbia already has an electrical Magic Flute disk (Beecham, 7123-M), but it was made during the early days of the electrical era and by no means as effective as this vibrant, sure performance by Bruno Walter. It is the best recorded version of the work I have yet heard, worthy to be ranked with his memorable performance of the Schumann fourth symphony (Masterworks Set 106)—which is warm praise indeed.

Columbia 17017 (D10, \$1.00) **Delius: Summer Night on the River**, played by **Sir Thomas Beecham** and the **Royal Philharmonic Orchestra**

The American release of this Delius work—a companion piece to the better known On Hearing the First Cuckoo in Spring—coincides by a happy chance with the elaborate Delius festival held in London, and in which Sir Thomas Beecham, Delius' foremost exponent, naturally plays an active part. His performances of the Delius works invariably touch sensitively but surely the very heart of their feeling-content. In the N. G. S. record of this particular piece Barbirolli made the fatal error of allowing the subsidiary figures to obscure the music's flow. Beecham reveals its real significance. It is not merely that his performance is tonally and technically beyond cavil, his reading catches the fragrance that stamps this little tone-picture as Delius' and no other's. Like all his music the Summer Night is introspective rather than programmatic. The nos-

talgia of midsummer and the flow of the river (like the tentative approach of spring in the companion piece) play only a catalytic part; like the cake dipped in tea that brought back to Proust the sudden reality of his childhood, the first spring cuckoo and the summer night summon for Delius the "remembrance of things past." Lovely as this disk is I do not suggest that it be used as an introduction to Delius' magical world. Those to whom it is unknown should begin first with the Walk to the Paradise Gardens and On Hearing the First Cuckoo in Spring, also recorded by Beecham for Columbia, before going on to the Summer Night and Brigg Fair. But to those already familiar with his works this new recorded addition is to be unreservedly recommended.

Columbia Masterworks Set 122 (3 D12s, Alb., \$4.50) **Schubert: Symphony in B minor ("Unfinished")**, played by **Franz Schalk** and a **Symphony Orchestra**.

Another "Unfinished!" This surprising release arrived too late to be heard carefully and in full, but first impressions are that it is brilliantly played and recorded, with breadth and rich sonority—commendable qualities to be sure, but not those best suited to Schubert's delicate lyricism. Schalk is a very able man and there is nothing here to his discredit, but I feel that his inherently sturdy performance is further strengthened by manipulation of the recording amplification controls. The orchestra is not specified, so I do not know whether it is Schalk's own Vienna Philharmonic or the Columbia house orchestra. It plays richly but with little delicacy. I do not find the bloom on the music here that I do in Sokoloff's graceful and tender reading.

R. D. D.

Instrumental

Piano

Victor (November special list) 7121 (D12, \$2.00) **Smetana: Bohemian Dance**, and **Moszkowski: Caprice Espagnole**, Op. 37, played by **Wilhelm Bachaus**.

This is a first-rate disk, one of Bachaus' best. The Smetana dance is a splendid piece, fiercely and proudly energetic. Bachaus plays it with gusto, and the brilliant Spanish caprice likewise, the latter an effective display piece with dazzling digital pyrotechnics and marked use of repeated notes. The recording is as brilliant as the playing.

Victor (November special list) 7120 (D12, \$2.00) **Schubert: Moment Musical in F minor**, Op. 94, No. 3, and **Impromptu in B flat**, Op. 142, No. 3, played by **Wilhelm Bachaus**.

Another good Bachaus disk although of quieter virtues. The familiar Moment Musical is taken very crisply, as becomes it, while the Impromptu (begun on the first side and completed on the other) sounds greater depths of feeling than one ordinarily expects from Bachaus. His playing grows less austere of late and more mellow. This is a worthy addition to every Schubert collection.

Victor (November special list) 9476-7 (2 D12s, \$1.50 each) **Bach: English Suite in A minor**, played by **Harold Samuel**.

The four record sides are occupied by the Prelude, Allemande and Courante, Sarabande, and Gigue. I am glad to see Samuel again represented in American release lists; his disk of the first two preludes and fugues has remained too long alone in the Victor catalogue. And of course Bach is always welcome. Bachaus plays these delightful dance pieces briskly and cleanly, but there is no sounding of the same depths of insight and feeling touched by Myra Hess and Harriet Cohen in their recent Bach disks. The recording is quite good giving Samuel's tone actually more mellowness and suavity than one usually hears from him in concert.

Victor 7122 (D12, \$2.00) **Schumann: Novelette in D**, Op. 21, No. 2, and **Debussy: Clair de Lune** (from the *Suite Bergamasque*), played by **Harold Bauer**.

It is good to hear one of the Schumann novelettes again; these fascinating "romantic stories" (as the composer himself termed them) are among his best works for the piano he understood and wrote for so well. The one in D is

the epitome of elegant grace, and in Bauer's performance bathed in the warmest sunshine. The Clair de Lune is done with equal stylistic perfection and delicacy. Like all Bauer's recent disks the mellowness of the recording is a distinguishing feature, together with the invariable geniality and warmth of the playing itself.

Edison 47004 (D12, \$2.00) Chopin: Four Preludes (B minor, B major, A major, F major) and Two Etudes (Etude Nouvelle in A flat and Etude in C major, Op. 10, No. 1), played by **Moriz Rosenthal**.

Rosenthal, the superman of concert pianists, is the mystery man of recording pianists. His records have been announced times innumerable, but they never materialized, not even the three pieces looked for so hopfully from the Okeh Corporation. His delayed phonographic debut comes suddenly and on both sides of the Atlantic almost simultaneously. Besides this disk from Edison there is a two-part recording of his own paraphrase on the Blue Danube waltz recently issued by the German Victor Company (Electrola EI-329). With his supreme technique and literally thrilling tone Rosenthal need have no doubts of his recording success. If all pianists played as he does piano recording would no longer be a thing of terror to recording directors (nor so often to lovers of fine piano tone). None of the six pieces played here gives great opportunity to display Rosenthal's enormous talents, but in even the slightest the playing is unmistakably that of a master. His Chopin is a highly romantic one and one or two tempos are rather slower than one usually hears nowadays, but what consummate pianism! The recording is superb, as authentic an exposition of piano tone as has yet been heard on records. Obviously the disk is a triple-starred purchase for everyone interested in the piano. May it be the forerunner of an extensive series!

Organ

Victor (November special list) 7119 (D12, \$2.00) Mendelssohn: Sonata No. 1—Finale, and Bach. Aria from the Orchestral Suite in D, played by **Marcel Dupré** on the **Organ of Queen's Hall, London**.

The Mendelssohn is very dull indeed for all Dupré's incisive playing and the clear strong recording. I am glad to see the Bach air correctly described on the label; the "Air for the G String" title dies hard. But why an organ arrangement of this lovely piece? It is far less effective than even solo violin version and infinitely inferior to the original orchestral arrangements. Dupré is such an admirable artist in many ways that he deserves to be represented by better choice on material than he plays here and on the following record. He has several notable Bach works in the H. M. V. catalogue which would be far more worthy of American release than these pieces.

Victor (November special list) 1430 (D10, \$1.50) Saint-Saens Le Cygne, and Prelude in E flat, Op. 99, played by **Marcel Dupré** on the **Organ of Queen's Hall, London**.

The Prelude is a very noisy piece and far less clear than Dupré's usual performances. The familiar Swan is transcribed and played competently.

Odeon 3270 (D12, \$1.25) Silent Night, Holy Night, and O Sanctissima, organ solo with chimes.

The unidentified organist gives conventional Teutonic versions, with liberal use of chimes obbligato. The recording is quite clear.

Celesta

Odeon 3546 (D10, 75c) Silent Night, Holy Night, and O Sanctissima, played by **Mischa Spoliansky** with orchestral accompaniments.

The celesta records well and Spoliansky's simple versions played to quiet orchestral accompaniments are pleasing.

Violin

Edison 47005 (D12, \$2.00) Schubert (arr. Spalding): Hark! Hark! the Lark, and Dvorak. Humoresque, played by **Albert Spalding** with piano accompaniments by **Andre Benoist**.

Spalding's old Edison series is remembered with pleasure by many record collectors. Now he enjoys the finest of modern recording, realistic to an extreme, yet free from over-amplification and any trace of distortion. The pieces here are slight, but Spalding's playing is brisk and assured. I hope to hear him recorded with equal effectiveness

in some of the larger works he does so well. Meanwhile these effective performances of familiar pieces should find general favor.

Victor 1428-9 (2 D10s, \$1.50 each) Dohnanyi: Rurality Hungarica (Presto, Gypsy Andante, Molto Vivace), Op. 32, played by **Fritz Kreisler** with piano accompaniments by **Carl Lamson**.

The Presto and Molto Vivace occupy separate sides of 1428; the Gypsy Andante takes up both sides of 1429. Dohnanyi has been basking in the phonographic limelight recently. Besides his own recordings we have records of his works by the Chicago Orchestra; Tertis, Kentner, and other instrumentalists; and a quartet by the Flonzaleys is rumored to be "in preparation." Now Kreisler adds a graceful tribute. This suite is rather slighter than most of his work, but it makes pleasant play with gypsy fiddle idioms. The tunes are simply turned and readily appealing; the work should be popular, especially as played so superbly by Kreisler. There is ample opportunity for virtuosity and he makes the most of it. The magnificent harmonics at the end of the Andante and the whizzing Molto Vivace are particularly noteworthy. The recording is irreproachable.

Columbia 67659-D (D12, \$1.50) De Falla: Suite Populaire Espagnole—Cancion, Jota, Asturiana, and Polo, played by **Rene Benedetti**, with piano accompaniments by **Maurice Faure**.

De Falla's orchestral works have been given so much phonographic attention during the last year or two that it is not surprising his compositions in other forms should come in for at least a share. These popular Spanish songs are not unfamiliar in either their vocal or violin arrangements. The Jota has been recorded by Kreisler, D'Aranyi, and (as a song) Schipa, while Kreisler also does the Cancion. There are a number of European versions in addition. The four played here (respectively Nos. 3, 6, 5, and 4 of the suite) combine to make an interesting disk. Benedetti is a French violinist of note. He plays competently and with good tone for the most part, but I would not think of ranking him with the leading recording fiddlers. The label gives no credit to the capable accompanist, but from the French Columbia catalogue where the record was first released, I learn that he is Maurice Faure. The recording is clear and effective.

Violoncello

Columbia 1975-D (D10, 75c) Schumann (arr. Popper): Abendlied, and Debussy: Menuet, played by **Felix Salmond** with piano accompaniments.

Salmond is always worth hearing no matter what his choice of selections, and it too is almost invariably interesting. Schumann's simple little evening song and Debussy's menuet are familiar 'cello repertory pieces (recorded also by Casals and others), but they are far from being hackneyed. Salmond's performances of them are distinguished by his usual sound taste and fine tone.

Columbia 50179-D (D12, \$1.25) D'Herveloise (arr. Squire): Lament, and Harty: Scherzo, played by **W. H. Squire** with piano accompaniments.

Squire is not a 'cellist of Salmond's stature but his disks are usually well worth a trial. The D'Herveloise Lament makes an effective 'cello lyric, a neat mood contrast to Sir Hamilton Harty's scintillating Scherzo. Squire plays the latter not too meticulously but with the appropriate vivacity.

Viola

Columbia 1960-D (D10, 75c) Bach (arr. Tertis): Adagio, and Rubinstein (arr. Tertis): Melody in F, played by **Lionel Tertis** with piano accompaniments.

The Bach Adagio is well-known in Casals' deeply moving performance. Tertis plays it well (as to be expected from an artist of his calibre), but his version does not approach the profundity and tenderness of Casals'. The second side brings us back to earth with a jerk,—the Melody in F again, this time more quickly than usual but rather excessively slurred. The appeal of a record divided against itself is questionable; the two pieces attract quite separate classes of record buyers. Surely by this time Bach can stand by himself on records without the support of the Melody in F.

Chamber Music

Columbia Masterworks Set 58 (3 D12s, Alb., \$4.50)
Beethoven: Quartet in F, Op. 18, No. 1, played by the
Lener String Quartet.

This is the first of the published list of sixteen quartets, although it was preceded in actual composition by No. 3 (D major). It was given the lead-off position on the recommendation of Schuppanzigh, a noted violinist of the time and leader of the quartet that gave most of the Beethoven works in this form both trial and official first performances. The Quartet in F is hardly the most distinctive of the Op. 18 set, but it holds its own with the best of them in attractiveness and vivacious grace. There are Mozartean echoes, but already Beethoven's intensely personal voice speaks in unmistakable and inimitable accents. There are the conventional four movements: a crisply dainty Allegro, marked by the prominent use of the opening "motto" phrase; an Adagio that strikes a deeper note and foreshadows the great elegaic melodies of the composer's later years; a gay Scherzo and Trio; a whirling Rondo. (Hadow's booklet, "Beethoven's Op. 18 Quartets," in the "Musical Pilgrim Series," is to be commended to those seeking detailed analyses of these works.)

During the Beethoven Centennial in 1927 a gap was left at No. 58 in the Masterworks series for this recording of the Quartet in F. Whatever the reason for its delayed American release, its eventual appearance is very welcome, for performance and recording are in every way worthy of the Leners' invariably irreproachable excellence. I don't believe that there is any other recording of this particular quartet, if even if there were, the Leners' version would be a safe choice. The immediate sales appeal of a set like this may be somewhat overshadowed by its more highly-touted companion releases of the month, but when the dust is gathering thickly on them this set will still be played with frequency and pleasure.

R. O. B.

Operatic

CARMEN

The Cast

Don José	José de Trevi
Escamillo	Louis Musy
Carmen	Lucy Perelli
Micaela	Yvonne Brothier

Victor: Masterpiece Set M61 (17 D12's 2 albums with libretto, \$25.50) recorded at L'Opera Comique, Paris, by artists and chorus of L'Opera Comique Company under the direction of **Piero Coppola**.

Carmen is a hardy perennial, year in and year out it remains one of the most popular of operas. The reason for this is not hard to find for Bizet's masterpiece is sensational, but human, and its rhythmic basis being the rhythm of the dance, gives it a ready and universal appeal.

Divorced from stage action, scenic effects and attendant trappings, the musical content, alone, of most operas is hardly of sufficient and sustaining interest to justify the recording of a complete version. Carmen however seems to be an exception as was proved by the Columbia version released some months ago and reviewed in the July issue. The Victor version now clinches the argument and we do not hesitate to observe that whichever version you acquire, you will be obtaining the most satisfactory and successful recording of an opera in its entirety, to date.

Both sets have their outstanding virtues and a comparison between the two, if of dubious value is especially interesting since they both spring from the same fountain-head, namely L'Opera Comique, although the principals are not the same. Columbia augmented its cast with artists of the Paris Opera while Victor fetched a Don José from Brussels and entrusted the direction to the admirable Coppola who has already proven himself a competent recording conductor.

The Victor version is a complete one occupying thirty-

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four record sides, four more than in the Columbia set. Coppola is to be credited for a performance that is vivid and well rounded musically. In spite of the brisk tempos and the somewhat unbridled ardors of the singers, he has at all times a firm grasp and does not hurry matters unduly, a criticism that may be made of Cohen who conducted the rival version.

The major roles are all well filled. De Trevi is a good tenor, but his performance as Don Jose does not reach the heights attained by Georges Thill whose singing is easily the feature of the Columbia set. On the other hand Mlle. Perelli proves to be a more vivacious and dangerous Carmen. As to the other parts, honors are easy and the respective choruses whether they comprise the same members or not, sound very much the same.

The orchestra of seventy musicians that performs for "la Voix de son Maitre" does splendidly for an anonymous band. The accompaniment is most effective and the purely orchestral numbers, the Prelude and the Entr'actes are played in brilliant fashion.

Carmen is indeed an outstanding Victor release. We listen and forget our prejudices against science, progress, the machine age and are even ready to forgive the inventor of the micro-phon.

A. A. B.

Columbia Masterworks Set 101 (19 D12s, 2 Albs., \$28.50)
Wagner: Tristan and Isolde, by principals, chorus, and orchestra of the **Bayreuth Festival**, conducted by **Karl Elmendorff**.

The extensive Bayreuth Tristan set is now given American release as the second series of Bayreuth Festival recordings. It is issued now in two albums instead of three, and in nineteen instead of twenty disks (the two record sides of comment by Ernest Newman are omitted). The work was given detailed review from the British pressings by R. H. S. P. in the July 1929 issue of this magazine (pages 353 and 354). Columbia deserves our heartiest congratulations on making this great work easily available in this country.

Victor 35975 (D12, \$1.25) **Gems from Mignon and Tales of Hoffman**, by the **Victor Opera Company**.

Familiar operatic excerpts sung in English by capable soloists to brisk orchestral accompaniments. A good disk for operatic missionary work.

Choral

Columbia 50176-D (D12, \$1.25) **Faust—Soldiers' Chorus and La Kermesse**, by the **Chorus and Orchestra of the Paris Opera**.

Here, however, the standards of the Paris Opéra are less worthily upheld. Again the performances are highly energetic, but the chorus fails to make up in vigor what it lacks in numbers. The unnamed conductor has to answer for raggedness in the ensemble and the untidy

way in which the chorus' phrases frequently trail away. The orchestra's capable playing deserves more competent assistance from the singers.

Victor (International list) 9507-8 (2 D12s, \$1.50 each) **Moussorgsky: Boris Godounow—Revolutionary Scene**, by a **Chorus and Symphony Orchestra** under the direction of **Albert Coates**. Soloists: **E. Halland** (bass), **R. Gwynn** (tenor), **B. Mills** (bass), **F. Kelsey** (baritone), **Widdop** (tenor).

These disks, like the choruses conducted by Bellezza (Victor 9399-9400) reviewed in the last issue) were first given review in these pages from the British pressings (A. A. B., February 1929 issue). Further comment is scarcely necessary inasmuch as the foreign fame of this Revolutionary Scene recording is familiar to every well-read record connoisseur. However, for the benefit of new readers and converts to the phonograph I might repeat that this set is a maker of phonographic history, and although it was made nearly three years ago, the recording is brilliant and tonally pure enough to bear comparison with the standards of today. The disks' weaknesses are that they are sung in English and that the soloists leave a good deal to be desired, but Coates amply atones by the electrifying spirit and whole-heartedness of this reading. Moussorgsky is coming into his own these days and the Revolution Scene should win him many new admirers now that it has been given American release at last.

Vocal

Columbia 50157-D (D12, \$1.25) **Faust—Church Scene**, sung by **Maryse Beaujon** (soprano), **M. Bordon** (bass), with the **Chorus and Orchestra** of the **Paris Opera**.

A notable piece of recording and as good a performance of the Church Scene as one is liable to hear in any opera house. Both soloists have fine bold voices and they sing with abundant energy, yet avoid the ever-present traps of coarseness and shrillness. Chorus and orchestra provide spirited support and the recording of the organ part is especially felicitous and impressive. A worthy addition to every operatic library.

Brunswick 15207 (D10, 75c) **Buzzi-Peccia: Lolita** (Spanish Serenade), and **Leoncavallo: Mattinata**, sung by **Mario Chamlee** with orchestral accompaniments (and in *Mattinata* with violin obbligato by **Frederic Fradkin**).

Both songs are light but piquant and tuneful. The performances are very graceful with deft orchestral accompaniments and just the right touch of fervor in Chamlee's voice. *Lolita* in particular makes a charming light record.

Victor 7107 (D12, \$2.00) **Das Rheingold—Weiche, Wotan! Weiche!**, and **Goetterdaemmerung—Hoere mit sinn, was ich dir sage!**, sung by **Ernestine Schumann-Heink**, with orchestral accompaniments.

The Victor Company is to be congratulated on issuing this fitting crown to Schumann-Heink's long and distinguished career. Too often the phonograph has represented her only in musical trifles. Last year at the Metropolitan she sang the role of Erda in what was probably her last operatic appearance and the familiar *Weiche, Wotan!* is an excellent choice for a recorded excerpt of that part. Mme. Schumann-Heink recorded the same piece a number of years ago; it is still retained in the Victor Historical List (88082). Waltraute's Narrative (*Goetterdaemmerung*, Act I) has been sung by Schumann-Heink on her recent concert tours; it makes an appropriate coupling. The magnificent voice betrays occasional evidence of the assaults of age, but astonishingly little. Like Sir Georg Henschel, who has just issued a British album of lieder records, Mme. Schumann-Heink seems capable of going on forever with no appreciable diminution in skill and power. None of her army of admirers can afford to miss this splendid example of her art. The effective recording and the excellent orchestral playing also call for praise. The conductor creates an authentic Wagnerian atmosphere.

Victor 7110 (D12, \$2.00) **Barbiere di Siviglia—Una voce poco fa**, and **Mignon—Polonaise (Io son Titania)**, sung by **Amelita Galli-Curci** with orchestral accompaniments.

The acoustical version of *Una voce poco fa* was on Victor 6130; the *Polonaise* on 6133. Both are among Mme. Galli-Curci's best known performances so these clear, effectively accompanied re-recordings are welcome. The singer's technique is as brilliant as ever, but in quality her voice seems to me a shade below its best.

Victor 7109 (D12, \$2.00) **Africana—O Paradiso!**, and **Martha—M'appari**, sung by **Beniamino Gigli** with orchestral accompaniments.

Gigli is in excellent voice here and his highly fervent singing restores much of the pristine freshness to these hackneyed arias. His acoustical version of *O Paradiso!* was on Victor 6138; *M'appari* was on 6446.

Victor 1427 (D10, \$1.50) **Woodforde-Finden: Kashmiri Song**, and **Penn: Smilin' Through**, sung by **Reinald Werrenrath** with orchestral accompaniments.

Smilin' Through is a re-recording. The popular Third Indian Love Lyric is also apt material for Werrenrath's repertory. He sings rather wearily, but the ample sentiment is perhaps intended as atonement for the lack of animation. The recording is clear and the words come through cleanly.

Victor (Scandinavian list) 1432 (D10, \$1.50) **Ack Vaermeland, du Skoena**, and **Stenhammer: Sverige**, sung by **Martin Oehman** with orchestral accompaniments.

Oh Vermeland, Thou Lovely is a famous Swedish folksong, one of the best of all folksong literature. Oehman gives it a frank, warm performance. The invocation to Sweden is by Stenhammer, the composer of *Midvinter*, played by Stokowski in a Scandinavian program by the Philadelphia Symphony several years ago. It is interesting, although not of great immediate appeal. The disk makes a notable addition to recorded Swedish music.

Victor (November special list) 7118 (D12, \$2.00) **Bethoven: Fidelio—Leonora's Aria** (Act 1—*Abscheulicher, wo eilst du hin?*), sung by **Frida Leider**, with orchestral accompaniments conducted by **John Barbirolli**.

Fidelio excerpts are all too scarce in the American lists. This distinguished performance of Leonora's apostrophe to Hope would be welcome in any case on its own sound and unassuming merits; filling a serious gap in our catalogues it is doubly appreciated. Frida Leider will be remembered by her Brünnhilde in the Victor Walkure set and the other Ring albums not yet released in this country. She sings here in a straightforward, unaffected manner that conceals a keen perfection of detail. An admirable performance, accompanied with Barbirolli's invariably intelligent care, and effectively recorded.

Victor (November special list) 7117 (D12, \$2.00) **Wagner: The Flying Dutchman—Spinning Chorus**, sung by the **Royal Opera Chorus**, and **Senta's Ballad**, sung by **Florence Austral** and **Chorus**, accompanied by the **Royal Opera Orchestra Covent Garden**, conducted by **John Barbirolli**.

The Spinning Chorus is sung very deftly; a characteristic bit of Barbirolli's conducting. The voices are good and also the recording, although there is not as much concert hall resonance as one would expect from the fact that the recording was actually made in the Covent Garden theatre. Florence Austral does a fine broad version of the ballad, "Yo-ho-he!", that follows the chorus—in the opera as well as on this record. A dramatic, musicianly performance, to be placed beside that other notable Dutchman disk, Friedrich Schorr's *Wie aus der Ferne* (H. M. V.).

Victor (November special list 1431 (D10, \$1.50) **Le Nozze di Figaro—Non so piu cosa son** and **Venite, inginocchiatevi**, sung by **Elisabeth Schumann**, with orchestral accompaniments.

Miss Schumann's famous Bach record is still unforthcoming from Victor, but meanwhile these two Figaro excerpts are to be greeted with enthusiasm. The performances are as graciously spirited and as tonally pleasurable as one could wish, and the recording is capable although it dates back about two and one-half years. A little disk that cannot fail to win new friends for Miss Schumann nor to delight her old ones.

Victor (November special list 1399 (D10, \$1.50) **Tosca—O dolci mani**, and **Manon Lescaut—Ah! mi tradisce**, sung by **Giovanni Zenatello**, with orchestral accompaniments.

Reviewed in the July issue when the disk was released

in the Victor Italian list. "A tendency to shout mars the tempestuous Manon excerpt, but the tender apostrophe to Tosca's hands is admirably done."

Victor (November special list) 7115 (D12, \$2.00) **Gluck: Orfeo d Eudrice—Che faro senza Euridice**, and **Handel: Xerxes—Recit, and Aria, Ombra mai fu ("Largo")**, sung by **Maria Olczewska** with orchestral accompaniments conducted by **John Barbirolli**.

Miss Olczewska's voice is one of the truly superb contraltos; here it is magnificently recorded,—singing that cannot fail to thrill every lover of sheer tonal beauty. Interpretatively considered her performances might be considered more critically, but the voice alone disarms one's critical faculties. A disk to hear by all means.

Victor (November special list) 7116 (D12, \$2.00) **Schubert: The Wraith and Death and the Maiden**, sung by **Feodor Chaliapin** with orchestral accompaniments conducted by **Eugene Goossens**.

Although the titles are Englished the songs are sung in the original German. Chaliapin's voice is a massive instrument for these lieder. The singing itself, particularly as recorded so spaciouly, is very impressive, but *Der Tod und das Mädchen* performance is unwieldy. *Der Doppelgänger* is more effective, for it gives opportunity to Chaliapin's great dramatic genius. A disk of primarily greater interest to Chaliapin's admirers than to lieder connoisseurs, who prefer songs like these sung in chamber rather than concert style, and to the original piano accompaniments. The orchestral accompaniments here, however, are excellently done under the ever skillful direction of Goossens.

Victor (International list) 7111 (D12, \$2.00) **Gretchaninoff: Berceuse, Snow Drop** (Children's Song), and **Dobrynia Nikititch** ("The Flowers Were Growing in the Fields"), sung by **Nina Koshetz**, with piano accompaniments by the **Composer**.

Alexander Gretchaninoff is best known by his prolific writing for chorus, Russian orthodox church works mostly. (The Credo on Victor 68970 and Gloria Patri in 78890, both sung by the Russian Symphonic Choir, are good recorded examples.) He has written many secular songs also, many of which have been sung in concert during recent seasons by Miss Koshetz, both with orchestra and in recital with the composer accompanying. Is this his first appearance on records? The point is of interest rather than importance. His playing is unimpressive—competent enough but rather dry, and like most composers he tends to over-emphasize details. Miss Koshetz, however, is a superb singer, and no one who has heard her in concert or in her previous recordings (the Prince Igor arioso on Victor 9233 ranks as one of the finest achievements of the phonograph) needs to be advised to hear her new disk. Although the songs are not exceptionally attractive, they give ample opportunity for the felicitous exposition of Miss Koshetz' voice, and she rises gloriously to the occasion. The recording is excellent, refracting with exquisite fidelity the highly individual tone coloring of this literally thrilling instrument.

Victor (International list) 7112 (D12, \$2.00) **Mozart: Die Zauberfloete—Ahc, ich fuehle**, and **Cosi Fan Tutte—Schon als Maedchen**, sung by **Lotte Schoene** with the **Berlin State Opera Orchestra** conducted by **Fritz Zweig**.

Every so often a sort of super-record is made by the German Victor Company, featuring a prominent singer with the Berlin Opera Orchestra under Zweig or Blech. Elisabeth Rethberg's *Dich teure Halle und Elsas Traum*, Friedrich Schorr's *Sachs' Monologue*, Barbara Kemp's *Rosenkavalier* excerpts (unfortunately not yet given American release), are some of the distinguished performances in this series and Miss Schone's Mozart arias are worthy of a place beside them. Here, too, the recording is irreproachable clear and yet realistically spacious. Miss Schone's voice is admirably adapted for recording, and it has all the purity if not quite all the individuality of the ideal phonographic voices. And in these sympathetic, sensitive performances the music is of a delectability fit for the gods. The sprightly *Cosi Fan Tutte* air with its graceful accelerandos and thistle-down lightness show one side of Mozart's shield; the long melodic line and meditative serenity of the *Magic Flute* air reveal the other.

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Mozart has been accused of lack of depth: does even Bach in his adagios plunge much deeper below emotional surfaces than Mozart does here? The brief, up-swelling orchestral conclusion sums up with infinitely moving poignancy. One does not hear such music every day, even in these phonographic "fat years."

Odeon 5175-6 (2 D12s, \$1.50 each) **Aida—Finale Act II**, sung by **Poli Randaccio**, **Minghini-Cattaneo**, **Montelauro**, **Fregosi**, **Righetti**, and **Barracchi** with the **Chorus and Orchestra of La Scala**, Milan.

Those who like their Verdi frankly Italianate, sung with uncurbed passionate intensity, will find this performance very much to their taste. The singers spare neither themselves nor their hearers. It is undeniably brilliant, but rather too excitable for most American music lovers, I think. Sabajno's more tempered and intelligently poised reading is likely to find wider favor in this country (Victor complete Aida set). The recording is good, but the performance tends to push it beyond the limits of natural brilliancy. Steadiness and purity of tone go by the boards when the singers strike their full stride and the climaxes trespass dangerously on the bounds of the unbearable, so great is their intensity.

Odeon 3268 (D12, \$1.25) **Johann Strauss: Die Fledermaus—Finale Act II** ("Herr Chevalier ich gruesse Sie" and "Genug damit, genug"), sung by **Lotte Lehmann**, **Richard Tauber**, **Karin Branzell**, **Waldemar Staegemann**, and **Grete Merrem-Nikisch**, with the **Berlin State Opera Orchestra** under the direction of **Dr. Weissmann**.

One rubs one eyes to see this astounding array of celebrities clustered under the modest scarlet label of the \$1.25 price class. Odeon is surely generous to a fault here for celebrity rates would be none too large for this dazzling performance, a fit companion to the Act II finale of *The Gypsy Baron* (Odeon 5172) by the same group, reviewed on page 391 of the August issue. The reading here is equally spirited and the recording as felicitous. And the music—but that speaks for itself with irresistible humour and lilting charm. The piquant pages of the *Fledermaus* waltz alone would ensure the disk's universal favor for those who thrill to a good waltz will find this one of the best. A record to be given the liveliest recommendation to every music lover, whatever his special tastes.

Columbia 1976-D (D10, 75c) **Boito: Mefistofele—Prologue (Ave, Signor!)** and **Ballata del fischio**, sung by **Tancredi Pasero** with orchestral accompaniments.

Pasero is an Italian bass of considerable powers. These Mefistofele arias are admirably suited to his big voice and imposing delivery; one might ask only for greater smoothness and evenness of tone. The diabolic whistling in the Ballata side is rather startling but quite in keeping with the Satanic atmosphere of the piece.

Columbia 1961-D (D10, 75c) **Don Pasquale—Sogno soave e casto**, sung by **Dino Borgioli**, and **Don Pasquale—Tornami a dir che m'ami**, sung by **Aurora Rettore** and **Dino Borgioli**, with orchestral accompaniments.

Borgioli, solo, shouts in typical intense Italianate fashion. The duet is smoother and more effective. The accompanying orchestra is not very impressive.

Victor 3052 (D10, \$2.00) **La Gioconda—Assassini!**, and **Les Contes d'Hoffman—Legende de Kleinzach**, sung by **Giacomo Lauri-Volpi** with the **Metropolitan Opera Chorus and Orchestra** conducted by **Giulio Setti**.

Lauri-Volpi records less frequently than one would expect from his popularity at the Metropolitan Opera House. Here he appears to good effect in the highly agitated *Base Assassins!* aria from Act I of *La Gioconda* and in Hoffman's merry *Kleinzach* ballad. In the latter aria the orchestra shares honors with the soloist. Recording and performance show no departure from the usual standard of the Metropolitan series.

Columbia 50177-D (D12, \$1.25) **Tosca—La prière (Vissi d'arte)** and **Notre doux nid**, sung by **Yvonne Gall** with orchestral accompaniments.

Very pleasing new phonographic versions of these familiar Tosca airs. Mlle. Gall's voice in a fine flexible instrument,

a little light but very pure in quality. She phrases and enunciates neatly, the recording is clear and free from over-amplification, and the accompanying orchestra gives the soloist capable support. I like the directness and freedom from affectation in the performances.

Brunswick 15204 (D10, 75c) **Tales of Hoffman—Barcarolle (O Belle Nuit)**, and **Hawthorne: Whispering Hope**, sung by **Kathryn Meisle** and **Marie Tiffany** with orchestral accompaniments.

The release of a new Meisle record gives an opportunity to correct the false impression my review of her *At Parting* and *Songs My Mother Taught Me* (Brunswick 15205) may have given. I did not remember any previous recording by her, but an Iowan collector, Mr. J. W. C. Hesser, has kindly called my attention to the fact that she was formerly a Victor artist. The 1925 Victor catalogue lists a record of *At Parting* and *Eyes of Blue*. Miss Meisle has recently been appearing with the San Francisco Opera Company and has been hailed as the heiress to Schomann-Heink's mantle. Both she and Miss Tiffany are in good voice here and the recording is clear. But the songs and the performances are so frankly sentimental that they give little indication of the true talents of either singer.

SPECIAL COLUMBIA ITALIAN OPERATIC LIST

A batch of thirty Columbia vocal disks has been sent to the Studio unaccompanied by any information regarding the release date, etc. Presumably, however, the records are to go on sale immediately. In asking for any of these records at dealers' shops it may be necessary to specify that they are a special release, for they are not listed in the regular November advance lists. All are ten-inch, 75c each in price, and all are re-pressings from the Italian Columbia Company's operatic catalogue. The accompaniments are orchestral throughout; no conductor is named.

Six women are represented by solo records: **Elda Di Veroli**, (soprano), **Lina Scavizzi** (soprano), **Franca Franchi** (soprano), **Maria Capuana** (mezzo-soprano), **Anna Maria Guglielmetti** (soprano), and **Maria Laurenti** (soprano). **Maria Gentile** (soprano) and **Enzo De Muro Lomanto** (tenor) are heard in duet, and there are eight male soloists: **Enrico Molinari** (baritone), **Luigi Marini** (tenor), **Alessandro Granda** (tenor), **Roberto D'Alessio** (tenor), **Enzo Lomanto** (tenor), **Giuseppe Taccani** (tenor), **Carmelo Maureri** (baritone), and **Umberto Di Lelio** (bass.)

Place aux dames! **Guglielmetti** leads with a brilliant two-part performance of **Adam's Variations on a Theme by Mozart** (the theme is also well known as a nursery tune), sung with surety and spirit, a trifle mechanically perhaps, but very vividly (1930-M). On 1929-M she sings the sprightly *So anch'io la virtù magica* and more lyrical *Qual guardo il Cavaliere* arias from **Don Pasquale**. **Scavizzi**, who scored a success in Australia not so long ago, sings in rather penetrating and slightly nasal fashion at times, but her performances are perhaps the most striking of the group, particularly the excerpts from the little-known in this country at least opera **Andriana Lecouvreur** by Gilea (1952-M), very interesting music. The orchestra, good throughout, is particularly effective here. **Scavizzi's** *Spunta l'aurora pallida* and *L'altra notte in fondo al mare* from Boito's **Mefistofele** are also of special interest (1954-M), but here *Ebben ne andro lontano* from **Wally** (misspelled *Vally* on the label) and *Tacea la notte placida* from **Il Trovatore** (1953-M) are not so good. **Capuana** gives a vivid, quite intense performance of a two-part aria, *Condotta ell'era in ceppi*, from **Il Trovatore** (1935-M); she is noted for her Wagnerian roles and it is easy to imagine that she fills them brilliantly. **Laurenti** sings much less evenly. Her voice is pleasant in the quieter passages, but she tends to force it and further emphasize a strong tremor. **La Bohème**—*Donde lieta ne uscì* and *Sono andati* (1934-M). **Franchi** also fails to suppress a persistent tremor, but her voice is quite interesting. She sings *Suicidio* from **La Gioconda** and *Ma dall'arido stelo* from **Un Ballo in Maschera** (1955-M). *Di tal amore* and *D'amore sull'ali* from **Il Trovatore** (1956-M). **Di Veroli** is a coloratura of no marked distinction or personality. She does fair versions of *Quando rapito* and *Spargi d'amaro* from **Lucia di Lammermoor** (1946-M), *Tutte le feste al Tempio* from **Rigoletto** and *Alfin son tua* from **Lucia** (1947-M). **Gentile**

and **Lomanto** do a two-part duet, *Son geloso del Zeffiro*, from **La Sonnambula** in effective fashion, very pleasing indeed in its lighter and more graceful moments, but tending toward shrillness in the characteristically Italianate climaxes (1931-M).

For the men **Molinari** sings with surety and evenness in vigorous and attractive versions of *Son sessant'anni* from **Andrea Chenier** and *Cruda funesta smania* from **Lucia** (1936-M); his *Il sogno* from **Otello** and *Pari siamo* from **Rigoletto** are also good (1937-M), but here he tends to over sing somewhat. **Lomanto**, favorably known in this country, has an effective record of **Tosti's A Marechiaro** (with free use of mandolines in the accompaniment) and **Leoncavallo's La Mattinata**, both given very fervent and spirited performance (1941-M). **D'Alessio** also sings vigorously in his effective although hardly meticulous versions of *Ay, Ay, Ay* and *Ecco ridente in cielo* from **Il Barbiere di Siviglia** (1938-M), the *Siciliana di Pergolesi* and *So il mio nome* soper from **Il Barbiere di Siviglia** (1940-M), *Amor il vieta* from **Fedora** and *Della mia vita* from **I Pescatori di Perle** (1939-M). **D'Alessio** has recently appeared with success in Lima, Peru. **Granda**, possessor of a capable voice despite considerable vibrato, is good but hardly at his best in **La Paloma** (the orchestra steals the honors here) and **Grau's Nena Hechicera-Serenata** (1942-M). **Maugeri** has a fine big voice but his two-part **Pagliacci Prologue** seldom attains the full breadth with which he might have given it (1933-M). His **Gioconda** *Barcarola* and *Lo vedremo o veglio audace* from **Ernani** are well sung, but there is no chorus in the former and the orchestra is not up to its usual standard (1932-M). **Di Lelio's** voice is a very heavy bass, but he handles it with considerable vigor in *Dio dell'or* and *Serenata* from **Faust** (1945-M), *Aria del fischio* and *Ecco le mondo* from **Mefistofele** (1943-M), *Vi ravviso* and *Tu non sai* from **La Sonnambula**. The diabolical "Spirit that denieth" *Mefistofele* aria is effective, but hardly as striking as *Tancredi* **Pasero's** version issued by **Columbia** in this month's domestic list. **Taccani** sings very unevenly in *Desserto sulla terra* and *Di quella pira* from **La Trovatore** (1958-M), he appears to much better advantage in two **Mascagni** arias, *Ombra esecrata* from **Guglielmo Ratcliff** and *S'e spento il sol* from **Silvano** (1957-M). **Marini** brings up the rear with no less than four disks. I find him the least interesting of the group, however, on account of his excessive vibrato and uncured tendency to shout. **Tosca-Recondite** *armonie* and **Andrea Chenier**—*Come un bel di* (1951-M); **Lucia**—*Tu che a Dio and Fra poco a me recovery* (1950-M); **Mefistofele**—*Guinto sui passo estremo* and *Dai campi, dai prati* (1949-M); **Andrea Chenier**—*Improvviso* (1948-M), two parts).

Although few of these singers are familiar names to American operatic record collectors, this special list provides several arias well off the beaten track, and a number of examples of typical Italian singing, well recorded throughout and capably accompanied. These are not works that measure up to the best modern celebrity standards, but in their class and issued as they are at the very modest price of seventy-five cents each, they are well worth attention. Among them the following deserve to be singled out again for special mention: **Guglielmetti's** *Variations* (1930-M), **Scavizzi's** *Adriana Lecouvreur* arias (1952-M), **Molinari's** *Andrea Chenier* and *Lucia* arias (1936-W), **Lomanto's** *Tosti* and *Leoncavallo* songs (1941-M), and **Capuana's** *Trovatore* aria (1935-M). O.C.O.

Light Orchestral

Brunswick 4515 (D10, 75c) **La Gioconda**—*Dance of the Hours*, and **Keler-Belja**: *Lustpiel Overture*, played by **Louis Katzman** and the **Brunswick Concert Orchestra**.

One side of a ten-inch disk doesn't allow much free room but it's surprising how much can be done on it. Mr. Katzman plays these old favorites with great dash. I should like to hear him tackle them with a larger orchestra and more record space at his command, but even as it is he succeeds in doing well by both the music and himself. If one doesn't

mind abbreviated versions this is a good seventy-five cents worth of deservedly popular light music.

Columbia 1977-D (D10, 75c) **Jadassohn: Scherzo** and **Rimsky-Korsakow: Flight of the Bumble Bee**, played by the **London Flute Quartet** (one side), and **Droeghmans: Minuet**, played by **Jean Lensen's Orchestra**.

The two scherzos are dapperly played, but naturally they sound rather thin. The flutists are obviously competent. The minuet on the the other sde is a very colorless piece of salon music.

Victor 35984 (D12, \$1.25) **Lehar: Eva—Waltzes** (arr. **Schott**), and **Ivanovici: Carmen Sylva—Waltz**, played by **Nathaniel Shilkret** and the **International Novelty Orchestra**.

Reviewed last month from the International pressing (V-50013). Good energetic waltzes, effectively if rather inflexibly played, and powerfully recorded.

Columbia 1962-D (D10, 75c) **Fletcher, Bal Masque (Valse Caprice)**, and **Bendix: The Busy Bee**, played by **Frank Tours** and the **Plaza Theatre Orchestra**.

A welcome example of effective light orchestral playing by a British Theatre organization. The pieces are slight enough in themselves, but they are given brisk and highly spirited performance. A very commendable little record in its class; would that all conductors of salon pieces were as vigorous and unaffected as Mr. Tours!

Edison 11063 (D10, 75c) **Robinson-Kellner: Fidgets**, and **Feldkamp: What a Pity!**, played by **Murray Kellner's Diner Music Ensemble**.

This disk is hardly up to the excellent **Hotel Commodore Ensemble** record in Edison's last month's release, but it is a good example of the companionate marriage of jazz and salon music styles, bright with jaunty tunes and deft treatment, and played with crispness and vivacity. The **Feldkamp** piece is particularly ingenious.

Victor 22130 (D10, 75c) **Sleepy Valley** and **I'm Just a Vagabond Lover**, played by the **Victor Salon Orchestra**.

The **Victor Salon Orchestra** sticks to the old style salon playing, with free use of the steel guitar, "novelty" effects that are hardly novel at this late date, and syrupy sweetness the watch-word. The treatment of *I'm Just a Vagabond Lover* is the more interesting of the two.

Odeon 3542 (D10, 75c) **Dreaming Snowdrop** and **Music Boxes of the Black Forest—Polkas, Bell Solos** with orchestral accompaniments.

An unnamed soloist on the orchestral bells gives these old-country polkas appropriate performance. A characteristic example of a certain type of music, well recorded.

Odeon (German list) 85212 (D12, \$1.25) **Fall: Der liebe Augustin—Potpourri**, played by the **Odeon Orchestra**.

Sonorous, full-blooded performance of a characteristic **Leo Fall** operetta potpourri. The playing is considerably too heavy for the best Viennese traditions, but the music itself is pleasing.

Odeon 3545 (D10, 75c) **O Sanctissima** and **Silent Night, Holy Night**, played by **Dajos Bela's Orchestra**.

The beginning of the Christmas record rush. The playing is rather coarse, especially in the more intense moments, and not as effective as the other **Odeon** versions of these familiar seasonal songs, reviewed under **Celesta** and **Organ**.

Odeon 3541 (D10, 75c) **Fucik: Danube Legends Waltz**, played by **Dajos Bela's Orchestra**.

Fucik usually could be relied upon to turn out tunes as pretty as the most and **Danube Legends** is a characteristic example. Two sides is perhaps a little too much to devote to it, however, as there is no real development of the theme. **Dajos Bela** does well with the piece, carefully avoiding over-forcefulness.

Victor (International list) V-50015 (D12, \$1.25) **La Traviata—Potpourri**, played by **Marek Weber's Orchestra**.

The first side is pleasant but quite featureless, and it is not until the **Weber** gets into Part 2 that he really warms to his task. Then we have dash and go in his best vein, brilliantly played and brilliantly recorded.

Victor (Spanish list) 59043 (D12, \$1.25) **La Leyenda del Beso—Intermedio**, and **Leda—Waltz**, played by the **Orquesta Internacional de Concierto**.

Once in a while an unusually interesting orchestral disk pops up in the Victor Spanish-American lists. One I remember in particular was the individual and highly effective overture, *Tower of Gold*, played by the Orquesta "Del Norte." The intermezzo from *The Legend of the Kiss* (a popular Spanish operetta?) is equally individual. The music is out of the ordinary run of its type, it is scored with unusual adroitness, and it is given a most effective performance. The ferocious drumming provides a hard test for the recording, but one that is surmounted without undue strain. The waltz performance on the other side makes pleasant listening, but the piece itself is much less off the beaten path than the intermezzo.

Brunswick 4483 (D10, 75c) **Greer: Ragamuffin**, and **Katzman Cossack Love Song**, played by **Louis Katzman** and the **Anglo-Persians**.

Two effective additions to the Anglo-Persians' repertory of salon pieces, played in Katzman's usual crisp and competent fashion.

Victor (International list) V-50014 (D12, \$1.25) **Oscar Strauss: Chocolate Soldier—Waltz Medley**, and **Lincke: Unrequited Love Waltz**, played by **Nat Shilkret** and his **International Orchestra**.

More energetic, elaborately ornamented waltz performances. The recording is brilliant, but the playing would benefit by greater lightness and flexibility of touch.

Band

Columbia 50174-D (D12, \$1.25) **Variations on a Swiss Theme** (arr. **Mohr**), played by the **Band of the Garde Republicaine**.

The variations are very old fashioned indeed and both theme and treatment thoroughly obvious. Yet the disk has a definite attraction, its suitability for use in the study of orchestration. The principal wood and brass instruments are given solos that reveal their technique and tone qualities throughout their ranges in simple and yet effective fashion. The playing is good except for occasional harshness.

Victor 22096 (D10, 75c) **Wely: Monastery Bells**, and **Eilenberg: The Mill in the Forest**, played by **Rosario Bourdon** and the **Victor Concert Band**.

"Characteristic" salon stücke, with bird trills, etc., very powerfully recorded with a disregard for pleasing tone qualities.

Victor (Italian list V-12068 (D10, 75c) **Rusticanella—Quando passan le legioni**, and **Inno a Roma**, played by the **Corpo Musicale della R. Marina Italiana**.

The march of the legions and the Hymn to Rome do not make particularly interesting pieces, but the playing is good. The recording is heavy.

Odeon 3544 (D10, 75c) **March of the Little Soldiers and Onward to Victory**, played by the **Odeon Military Orchestra**.

Fair march performances, but not as brilliant as most of the previous releases in this series. The recording is spacious and the band seems a considerable distance from the microphone. R.O.B.

Popular Vocal and Instrumental

As the season attains momentum the release lists grow steadily larger and more interesting. But as review space is more and more at a premium it has been necessary to

adopt a slightly different plan for reviewing the multitudinous popular records. The outstanding disks will be given first—with comment, and then the more important remaining disks will be given brief listing. It is no longer possible even to list all the releases of the month, but as the records themselves have been culled through as thoroughly as possible, I trust that all the really significant ones will be safely picked out for commendation.

First, the leading popular singers. **Annette Hanshaw** sings charming versions of *Lovable* and *Sweet and Moanin' Low* to clever accompaniments (**Okeh** 41292). **Irene Bordoni's** first **Columbia** release couples *My Lover* and *I Wonder What Is Really On His Mind*, from her talkie "Paris," fetching songs sung in her most characteristic manner, unusually well recorded, and with piano accompaniments by **Rube Bloom** (**Columbia** 1893-D). From **Hollywood** comes a new voice, that of **Gloria Swanson**, light and delicate in quality, highly flexible, and obviously of genuine capabilities and charm. She sings *Toselli's Serenade* and *Love*, the theme-song from her new picture "The Trespasser" (**Victor** 22079). **Zelma O'Neal** and **Frances Williams**, share honors on the **Brunswick** list, the former with *I've Made a Habit of You* and *Gershwin's Do What You Do* (4476), and the latter with a peppy *It's Unanimous Now* and a sadder *You've Never Been Blue* (4499). **Ukulele Ike** has one of his best in *Sophomore Prom*, very lively and excellently accompanied; *Reaching for Someone* is quieter and more conventional (**Columbia** 1980-D); **Lee Morse** is in characteristic form in a tender *Love Me* and a jauntier *Sweethearts' Holiday* (**Columbia** 1972-D); **Lew Bray** does nicely with *Sunny Clapp's Bundle of Southern Sunshine* and *Girl I Love* with smooth warm accompaniments by *Sunny's Band* (**Okeh** 41293); **Welcome Lewis** makes her **Victor** debut with an effective coupling of *Only Making Believe* and *Right Kind of Man*, sung in heartbreaking intimate manner not unlike that of **Lee Morse** (**Victor** 22126); **Mildred Hunt** gives light, soft, very sweet performances of *S'posing* and *Sleepy Valley* (**Victor** 22102); **Parker and Donaldson's** *St. Louis Blues* and *Some of These Days* are made noteworthy by the highly stimulating accompaniments by the **Variety Players** (**Edison** 11010); **Irene Beasley** does pleasing, smooth versions of *Moon Song* and *Sometimes I Wonder* (**Victor** V-40125); **Jane Pursell** couples a lively version of *When I See My Sugar* with a quieter *Marianne* (**Brunswick** 4504); and **Seger Ellis** is heard to good advantage in *Ain't Misbehavin'* and *There Was Nothing Else To Do* (**Okeh** 41291) *True Blue Lou* and *Song of the Nile* (41290).

Among the vocal ensembles emphatic first place goes to a marvellous Negro quartet, **Four Pods of Pepper**, who do astonishing things with *Queen Street Rag* and *Ain't Got No Mamma Now*, the former piece by the able composing team of *Umphrey and Humphrey*, and the latter by the no less able team of *Humphrey and Umphrey*. Some of the rhythms are highly modernistic; singing and recording are excellent (**Brunswick** 7103). The **New Yorkers** do well with *Wedding of the Painted Doll* and less well with *Here We Are* (**Edison** 14053); **Daniel Hayes** and the **Dixie Jubilee Singers** sing pleasingly in *Waiting At the End of the Road*, coupled with the **Pace Jubilee Singer's** vigorous *Old Time Religion* (**Victor** 22097); and **Earl Burtnett's Trio** does clever vocalizations of *Steppin' Along* and *With a Song in My Heart* (**Brunswick** 4522).

There are a number of good novelty disks. "Chic" **Sale** of musical comedy and vaudeville fame does his well-known skit on the *Substitute Parson* (**Victor** 22103); **Eddie Green**, featured comedian in "Connie's Hot Chocolates", records his sketch of the *Negro Sending a Wire* (**Okeh** 41288); **Murray and Scanlon** are not particularly funny in their hardboiled Marine dialogue between *Sergeants Flagg* and *Quirt* (**Edison** 14066); **Davey Lee**, the diminutive **Sonny Boy** in **Al Jolson's** talkies, has an amusing babyish *Bear Story* and song of special appeal to children (**Brunswick** 4491).

The leading instrumentalists are **Fats Waller** with piano solos of his own *Hot Chocolates* hits, *Ain't Misbehavin'* and *Sweet Savannah Sue* (**Victor** 22108); the *Segovia* of the steel guitar, **Andy Sannella**, in remarkable performances of *Slidin'* on the *Frets and Blues of the Guitars* (**Brunswick** 4484); and **Muriel Pollock**, the "piano girl", in *Silver Lining* and *Song of the Nile*—into which a geographical carelessness allows the *Song of India* to creep in! (**Edison** 14063).

Best of the miscellaneous group is a brilliant performance, excellently recorded, of On With the Show hits by the **Edison All-Star Ensemble** (Edison 14060).

Outstanding in the Southern and Race series are: brisk hill-billy songs by the **Kanawha Singers** (Brunswick 347); salt tar stuff and amusing wise cracks by Bud **Billings** in Sailor Jack and Why Did I Get Married ("dude who was soon subdued") (Victor V-40121); animated and amusing dialogues on domestic difficulties, Get On Out of Here and Let's Get It Straight, by Liza **Brown** and Ann **Johnson** (Columbia 14466-D); new blues by Bessie **Smith** to Jimmie **Johnson's** superb piannying (Columbia 14464-D); big vibrant blues by Clara **Smith** (Columbia 14462-D); spicy Jack and Babe Blues sung by Jack **Rose** to interesting piano accompaniments (Okeh 45370); the first two acts of a six act Medicine Show in the grand old manner by **Miller, Carson, Black Brothers**, etc., etc. (Okeh 45380), blues for **Brunswick** by **Memphis Mose** (7102), **Billy and Jesse** (7099), **John Oscar, Pete and Repeat** (7104).

Among the remaining **Brunswicks** are pleasing vocals by **Freddie Rose** on 4460 and 4514, **Love Me and Satisfied** by **Chester Gaylord** on 4531, **Murray and Scanlon** on 4513, and canary bird solos on 4489. **Columbias** unmentioned include a good **Ruth Etting** release (1958-D), Jolsonish songs by **Kauffman** on 1954-D, nice peppy versions of **Little by Little** and **Collegiate Sam** by **Eddie Walters** on 1969-D, **James Melton** on 1986-D, **Charles Lawman** on 1987-D and 1955-D, **Ed Lowry** on 1978-D, **Oscar Grogan** on 1966-D, and the **Sunshine Boys** on 1963-D. **Okeh** offers a third **Seeger Ellis** coupling (Orange Blossom Time and Nobody Like You) on 41289, blues by **Lonnie Johnson** on 8722, **Am I Blue** and **Song of the Nile** by the **Roy Smeck Trio** on 41297. From **Victor** there are organ solos by **Jesse Crawford** (22107 and 22122), yodling by **Jimmie Rodgers** (V-40096), deft vocal trio performances of **Like Me Less, Love Me More** and **Fascinating You** by **Don Howard** and the **Phelps Twins** (22127), and pleasing songs by **Johnny Marvin** (22113 and 22125).

I discover a serious omission from the novelty paragraph, **Amos and Andy's** *Is Everybody in Your Family as Dumb as You Is?*, a continuation of the series of comic disks neglected lately while **Amos and Andy** have been devoting their time largely to the radio (Victor 22119).

Dance Records

The month's gold medal goes to **Brunswick** 4335, whereon **Bill Robinson**, tap dancer extraordinary, star of "Blackbirds" and vaudeville circuits, does novelty tap routines to *Ain't Misbehavin'* and *Doin' the New Low Down*. Sad as it is to be unable to see this maestro in action, the taps alone will delight not only dancers, but every student of rhythm. Bill's occasional comments and singing and the excellent playing by **Irving Mills' Hotsy Totsy Gang** make for added pleasure. Next come a set of five hot records from **Okeh**, every one of which is a sure winner. **Frankie Trumbauer** plays a magnificent *I Like That* coupled with a good *Baby Won't You Please Come Home* (41286—one of his best records), and swinging versions of *How Am I to Know*—starring the guitar—and *Love Ain't Nothing But the Blues*—starring the bass sax—that almost equally good (41301). The other three disks are by colored bands. The **Little Chocolate Dandies**, remembered by their sensational success, *Four or Five Times* (Okeh 8627), progress further to *Six or Seven Times* that is as good if not better. The dialogue between a sax and a wa-wa chorister is particularly fine; the coupling is *That's How I Feel Today*, with grand work for the piano (8728). **Louis Armstrong** maintains his invariably high standard with worthy versions, sweet as well as hot, of *Some of These Days* (don't miss the beginning!) and *When You're Smiling*; the pianist shares honors with **Louis** himself (41298, also 8729). The third disk is a dashing coupling of *Jungle Jamboree* and *Snake Hip Dance*, both from "Hot Chocolates" by the excellent **Harlem Footwarmers** (8720).

Victor boasts an extensive and notable list this month, topped off with three disks from **Leo Reisman** in some of

his best work. *Doing the Boom Boom* is a vigorous performance with neat drum and piano work, coupled with a fervent *Look What You've Done to Me* (22115); *At Close of Day* and *Ich Liebe Dich* are very sonorous and vibrant with more deft instrumental dialogues (22100); *Gay Love* on 22114 is less interesting, and slightly over-shadowed by **Arden and Ohman's** clear strong version of *Love*. The latter's orchestra is also heard in a vigorous *How Am I to Know?* coupled with a full-blooded version of *After the Clouds Roll By* by **Henry Busse** (22111). The **All-Star** orchestra is back again with dapper and interesting versions, featuring the wood winds and fiddle, of *Steppin' Along* and *Too Wonderful* (22104). **Coon-Sanders'** band does well with a jolly, energetic piece, *Got a Great Big Date with a Little Bitta Girl*, coupled with **Godkette's** sonorous Italian *Love Song* on 22123. **Slim Lamar's** *June Days* is distinguished by fine clarinetting reminiscent of **Jimmie Lytel**; the coupling is less interesting (V-40130). The **High Hatters** have lively versions of *I May Be Wrong* and *Happy Ending* (22105); **Shilkret** does sprightly, vigorous performances of *Bottoms Up* and *Bigger and Better* (22109); **Johnny Hamp** plays snappy, high speed versions of *Sunny Side Up* and *If I Had a Talking Picture of You* (22124); and **Henry Busse's** *Satisfied* and *By the Way* are broadly sonorous (22116).

It is hard to pick out leaders from the **Brunswick** list, as there are so many first rate dance performances, but perhaps first mention goes to the following: 4510 (*Wait for the Happy Ending* and *Can't We Be Friends?*) and 4500 (*New Yorkers* and *I May Be Wrong*), played by **Red Nichols' Pennies** in lively but far more conventional fashion than is their wont; 4500 is the more interesting of the two records. The **Jungle Band** (**Duke Ellington**) does characteristically intricate and striking versions of *Black and Blue* and *Jungle Jamboree*; the double bass and piano work call for special comment. **Tom Gerun** has dropped the Russianate ending that formerly was attached to his name, but his orchestra plays with no less sonority and fine broad tone. Each of his three disks, 4519 (*Web of Love* and *New Step*), 4521 (*One Sweet Kiss* and *Some Day Soon*), and 4520 (*Every Now and Then* and *I'm in Love With You*), is good, but the last-named is perhaps the best. **Walter Barnes** and his **Royal Creolians** come through with what is easily the finest version of *Birmingham Bertha* to date, coupled with a breath-takingly fleet *If You're Thinking of Me* on 4480; magnificent trumpeting and pianoing are the special features of **Jabbo Smith's** fine *Boston Skuffle* and *Tanguay Blues* (7101); **Earl Burtnett** provides a very sprightly *Boom Boom* for **Russo's** coupling of a quiet *You Said I Love You* (4502); **Ray Fox** does gay versions of *Oo-la-la-l-la-l-la* and *When I See My Sugar I Get a Lump in My Throat* (4504); **Al Goodman** has a romantic, yet interestingly treated version of *Dream Memory* coupled with *Lovable* and *Sweet* on 4488; and **Jack Denny** pays honor to the Scots in a nice jiggy *Scotchie*, coupled with a rich *End of the Lonesome Trail* (4552).

As usual **B. A. Rolfe** stars for **Edison** with the best version of *Little Pal* to date, coupled with **Spitalny's** *Same Old Moon* (14050). **Liza** and *Do What You Do* (14049), a novelty version of *Singing in the Rain* (14055) with the **California Ramblers'** *Someday You'll Realize*, and less interesting versions, with much marimba work, of *Polly Primrose* and *Wouldn't it Be Wonderful?* (14059). **Arthur Fields' Assassins** provide a spirited *Sophomore Prom* and a highly Americanized version—with a snatch of Grieg, some wawa work and some very good fiddling—of *I Lift Up My Finger* and *I Say Tweet Tweet* (14061). In the American version it is interesting to note that the British "napoo" becomes "taboo." **Phil Spitalny** does peppy work with *One Sweet Kiss* and *End of the Road* (14058) and also *Lonely Troubadour* and *I May Be Wrong* (14069); and **Mel Morris** and his **Piccadilly Players** contest for top honors with a very nice colorful, semi-oriental, version of *Hush of the Night*, coupled with a less noteworthy *Tip-Toe Through the Tulips* (14056).

The **Columbia** top-notchers are the **Charleston Chasers** in characteristic performances of *Turn on the Heat* and *What Would I Do?*, with special praise for the choruses (1989-D); **Clarence Williams** is a highly energetic *Railroad Rhythm* coupled with a less exciting—for all its name—*Nervous Breakdown* (14468-D); **Ted Fiorito** in fine smooth

romantic versions of Candle Light Lane and You've Never Been Blue, very rich and warm tonally (1967-D); Ben **Selvin** is pleasing selections from Broadway Melody and Hollywood Revue (1956-D), and conventional versions, brightened by interesting touches, of Web of Love and I'm in Love with You (1964-D); Ted **Lewis** sounding the very depths of tragedy in Through! and Lonely Troubadour (1957-D); The **Ipana Troubadours** in good performances of Too Many Eyes and True Blue Lou (1982-D); Ted **Wallace** in highly vigorous Campus Capers and College Days (1984-D) and less lively versions of Bottoms Up and Bigger and Better (1970-D); and Al **Katz** in smooth easy-going performances of I May Be Wrong and A Year from Today, conventional but very pleasing (1971-D).

Among the remaining **Columbias** are 1981-D, pretty good performances of Swanee Shuffle and I Gotta Have You by the **Midnight Air-dales**; 1974-D, an effective End of the Road and duller Love Me by Paul **Whiteman**; 1968-D, rather interesting treatment of If I Had My Way and Sweet Forget-Me-Nots by Merle **Johnston**; 1973-D, characteristic pep by Harry **Reser's Syncopators** in Piccolo Pete and Collegiate Sam; 1979-D and 1965-D, Fred **Rich** less interesting than usual—When the Real Thing Comes Your Way (on 1965-D) is the best; 1985-D by the **Columbia Photo-Players**; 1938-D, the debut record of Will **Osborne**, an apparent disciple of Rudy Vallee; and 1959-D, by Albert **Brunies**.

Edisons not yet mentioned are Jack **Stillman's** Evangeline and Just Beyond the Blue (14054) Go to Bed and Rock Me to Sleep (14065), and Pagan Love Song and Theme Song Waltzettes (14051); the last disk is the most interesting,—the waltz medley idea is a clever one; one the **California Ramblers' Moonlight March** and Ain't Misbehavin' (14064).

Okeh: Justin **Ring's** Sleepy Valley and My Song of the Nile (41287) and True Blue Lou, coupled with **Lloyd's** I'm Doing What I'm Doing (41295); **Lloyd** appearing to better advantage in Lovable and Sweet and End of the Road (41294); Smith **Ballew** less interesting than usual in Painting the Clouds and Through the Tulips (41299); Roy **Johnson's** Happy Pals in very shrill but highly seasoned and interesting performances of Savoy Rhythm and Happy Pal Stomp (8723); **Ballew** in a pretty good Can't We Be Friends, coupled with the **Royal Music Makers' marimbas** in When the Real Thing Comes Your Way (41304); Dr. **Normandy's** Salon Orchestra in methodical waltz performances on 41301.

Victor: Ben **Pollack** in only fair versions of Sweetheart We Need Each Other and You're Always in My Arms (22101), and Sweet Forget-Me-Nots coupled with **Shilkret's** Why Did You? (22106); Rudy **Vallee** on 22090 and 22118; Bernie **Cummins** on 22110; Doc **Daugherty** in intense versions of Baby Girl and Because You Love Me (V-40119); and from the Southern Series, Mellie **Dunham** and his orchestra in contra dances with calls, Hull's Victory and Chorus Jib, V-40131, a good record of its kind.

Brunswick: the indefatigable **Jumping Jacks** have appropriate material in the ballad of the Big Big Man from the South, coupled with the **Hotsy-Totsy Gang's** Some Fun (4498); the **Gang** on both sides of 4482 with Sweet Savannah Sue and Can't We Get Together; Roger Wolfe **Kahn** in none too exciting versions of Liza and Do What You Do (4479); Meyer **Davis** in Won'tcha? coupled with Tom **Cline's** more interesting Sweethearts' Holiday (4496); Roy Fox in a quiet Waited a Lifetime coupled with Bob Haring's How Am I to Know (4495); Jesse **Stafford** in pretty good performances of Little by Little and Right Kind of Man (4526); Dan **Russo** in a Wouldn't It Be Wonderful and—more effectively—Medicine Man for the Blues (4490); Al **Goodman** much less interesting than usual in Marianne and Just You Just Me (4487); Joe **Rines** with a fair Hello Margot and a less striking Tho' You've Forgotten (4527); Ben **Bernie** in a lively Too Many Eyes and a more sentimental Satisfied (4507); the **Colonial Club** playing fair versions of End of the Road and Swanee Shuffle (4509); and Tom **Cline** featuring a good chorister on 4497.

—Rufus

Foreign Records

International. **Columbia** 12114-F is a re-pressing from the Beka-Odeon lists, In a Clock Shop and Music Box played by the **Beka String Orchestra**. Emil **Valazzo** plays organ versions of Golondrina and Estrellita on 12115-F, and the **Green Brothers' Marimba** plays Hawaiian waltzes on 12116-F. Most of the **Odeon** internationals are reviewed elsewhere under Orchestral, Band and Light Orchestral; disks by Dr. **Weissmann**, **Lorand**, **Dajos Bela**, **Odeon Military Orchestra**, etc. In addition the **Orchestra Ferruzzi** plays Piccadilly and Carnival of Venice, foxtrot and "super-foxtrot" respectively, on 3543; both are interestingly arranged and spiritedly performed, but the name of super-foxtrot hardly seems warranted. The **Victor** internationals are also largely reviewed in detail elsewhere; disks by Marek **Weber**, **Coates**, **Cupolo**, Nina **Koshetz**, Lotte **Schoene**, and Dr. **Blech**. In addition there are two new waltzes for **Shilkret's** series, Chocolate Soldier and Unrequited Love (V-50014), and two accordion compositions of Giovalle's played by **Frosini** (V-20).

Note. In order to conserve space, only the outstanding records in each classification will be mentioned. Reference should also be made to the complete release-lists issued by each of the companies.

Bohemian. **Columbia** and **Odeon** are alone in the field, the former featuring sacred songs by Jan **Fifka** on 141-F, and the latter with dances by the **Hudba** orchestra on 17365 and songs by Slava **Grossmann** on 17364.

Croatian-Serbian. Aneta and Marga **Milholic**, assisted by Father **Cuturic**, are heard in a religious pilgrimage record (**Victor** V-3022). Father **Cuturic** assists in Christmas selections on **Columbia** 1141-F.

Cuban. **Brunswick** 40787 couples songs by the Sexteto **Machin**; **Columbia** 3684-X and 3685-X contains songs by Creacion de Rita **Montaner**; **Victor** issues no less than thirteen disks, topped by Margarita **Cueto's** songs on 46260 and 46355, **Cueto and Pulido** on 46302, and the Septeto **Matamoros** on 46334.

Finnish. An easy first award goes to **Columbia** 3125-F, whereon Elmer **Ronka** and his Finnish Orchestra play spirited versions of Brahms' Hungarian Dance No. 5 and Levy's Grand Russian Fantasy, the latter piece featuring Ronke's own virtuoso trombone playing. Mention also goes to the old time dances by **Ostman-Stein's** Orchestra on **Victor** V-4044.

French-Canadian. Dak **Pellerin** and Christine **Muszar** sing of Suzette and Marianne on **Okeh** 45376; **Columbia** features sketches of Mardi-Gras and the Exposition by **Legare-Gauthier and Co.** on 34192; the **Victor** leaders are V-5033, French versions of I Kiss Your Hand Madame and A Precious Little Thing Called Love sung by Georges **Beauchemin**, and V-5039, a two-part old time wedding sketch by **Gautier and Co.**

German. **Odeon** 85212, Der Liebe Augustin potpourri by the **Odeon Orchestra** is reviewed under light orchestral. The other **Odeons** are 85213, characteristic Heimat songs by the **Erk'scher Maenner-Gesangverein** (Aus der Jugendzeit and Wies' daheim war); 10549, waltz-songs by the **Odeon Tanzorchester**; 10548, a good clear Aus Winkeln und Gassen Liederpot-pourri by Robert **Koppel**; 10550, dances by **Wilfahrt's** Concertina Orchestra; and 85214, dances by the **Kleine Deutsche Konzertkapelle**. The **Columbia** leaders are 55169-F, Boulanger and Landjäger marches by **Muellers Kapelle**, and 55168-F, Schnadelhupfel and Schnitzelbank by the **Manhattan Quartette**. **Victors** not reviewed elsewhere include dances by **Die urfidelen Rigibuba** on V-6036, accordion solos by **Auschpurger** on V-56027, and recitations by **Onkel Jupp** (Das schöne Lied vom Krokodil and Die Spieluhr) on V-6035.

Greek. Dances by the **Avlonitis** Band on **Columbia** 56160-F; folksongs by **Tsigaras** with clarinet and cymbal

accompaniment on **Columbia** 56159-F; songs by **Vasilakou** on **Odeon** 82545; Kondofardos Nos. 3 and 4 by the **Victor Comedy Co.** on **Victor** V-58031 and V-58032 respectively.

Hebrew-Jewish. First place goes to the **Brunswick** special (4508) coupling *My People* by the **Brunswick Salon Orchestra** under **Katzman** with *Say a Prayer for Palestine* sung by **Irving Kaufman**. Cantor **Hershman** sings hymns on **Columbia** 57038-F; the **Broder Kapelle** plays exotic Jewish dances on **Victor** V-9015; and **Max Wilner** is heard

Hungarian. Folksongs by **Rohonczy Milhaly** on **Columbia** 10192-F; two-part *Tanccsardasok* by the **Banda Marci** on **Odeon** 12039; and songs by **Kiraly** on **Victor** V-11014-b. In comic recitations on **Vocalion** 67163.

Irish. **Columbia** features songs by **Seamus O'Doherty** (33359-F), **Frank Quinn** (33362-F), **Michael O'Keefe** (33363-F), and **James Mullan** with the **Four Provinces Orchestra** (33364-F). **Victor** lists pieces by **John McGettigan's All-Irish Orchestra** (V-29061), **Sullivan's Shamrock Band** (V-29060), **Packie Dolan's Boys** (V-29059), and songs by **Wm. A. Kennedy** on V-29058.

Italian. **Columbia** leads sensationally with a complete issue of **La Traviata** issued earlier as **Columbia** Operatic Series No. 2 and reviewed in the September issue. The foreign pressings are numbered from 83000-F to 83014-F. Special attention is also called to the Italian operatic list reviewed elsewhere in this issue. First mention among the **Brunswick** artists goes to **Gilda Mignonette** (58188-9), **Fernando Guarneri** (58178), and **Romani's Orchestra** (58150). **Odeon** features instrumentals by **Vicari and Ferraro** on 9462, songs by **Italia Dea** (9461), **Aurelio Gabre** (9463), and **Comm. Godono** (9460). The **Victor** leader, V-12068 by the **Corpo Musicale della R. Marina Italiana**, is reviewed under **Band**. Mention also gives to songs by **Daniele Serra** (V-12069 and V-12072), and dances by **I, Cinque Maccaroni** (V-12075).

Japanese. **Columbia** issues a special Japanese supplement of twenty-eight disks, nos. 41000-F to 41027-F, the first three of which were recorded in this country and the rest in Japan.

Lithuanian. Mention goes to folksongs by **Menkeliuniute** on **Columbia** 16144-F, dances by the **Sarpaliaus Orchestra** on **Odeon** 26103-4, and sacred songs by the **Sv. Marijos Lietuviu Baznytinis Chorus** on **Victor** V-14019 and V-14016.

Polish. The **Orkiestra Stasiaka** plays a mazurka and polka on **Vocalion** 60103; **Brominski and Siwik** offer comic sketches on **Odeon** 11437; three new-comers appear on the **Victor** list, **Apolsky** and orchestra on V-16061, **Jonas**—singing with accordion—on V-16062, **Podgorski** and orchestra on V-16067. The **Columbia** leader is 63011-F, Christmas choruses with organ.

Philippine. **Nati de Arellano**, a noted soprano of Manila and possessor of a very pleasing voice, sings characteristic Philippine songs on **Victor** 46424-7, all of which are of more than average interest.

Scandinavian. **Odeon** inaugurates a new **Danish** list with six disks by **Gustav Hallander-Helleman** and five by **Viggo Larsen** (20001 to 20011). The former has a broad pleasing voice and the latter a lighter voice but effective manner. The selections include both the latest Danish hits and Danish versions of standard songs—for example, *My Old Kentucky Home* and *Swanee River* on 20010. The **Dajos Bela** Dance orchestra plays lively Norwegian dances on **Odeon** 25080. The best of the **Swedish** releases is **Victor** 1432, songs by **Martin Ohman**, reviewed elsewhere in this issue. Mention also goes to choral pieces by the **Manskoeren M. M.** (**Victor** V-24021), **Hardanger Violin** solos on **Victor** V-220014, **Rheilanders** by the **Svenska Kapellet** on **Columbia** 22100-F energetic **Swedish** foxtrots by **Dajos Bela** on **Odeon** 19292, and songs by **Ernst Rolf** on **Odeon** 19290 and 25079.

Roumanian. **Columbia** is alone with songs by the **Carmen Chorus** (31091-F), and monologues by **Ioan Probeaugu** (31092-F).

Slovak. Christmas sketches on **Columbia** 67013-F, dances by the **Stiber** orchestra on **Victor** V-22022, and sketches by the **Uzhorodsky Chor** on **Victor** V-22023.

Spanish-Mexican. Brunswick: songs by **Rodolfo Hoyos** on 40788, 40796, 40793, 40795, and 40770 (the last-mentioned contains Spanish version of *I Kiss Your Hand Madame*); dances by the **Castillo** orchestra on 40749 the **Marimba Garcia Chiapas** on 40755 and 40798, and the **Orquesta Brunswick Antillana** on 40799. **Columbia:** Hymn of the *Seville Exposition* on 3692-X, a sketch of the shooting of *Gen. Angeles* on 3728-X, and songs by **Cardenas** (with **Chalin, Azez, Utrera** and others) on 3578-X, 3590-X, 3599-X, 3610-X, 3642-X, etc. **Odeon:** comic sketches on 16395, dances by the **Orquesta Valencia** on 16602 and 16603, and a violin-guitar duet on 16604. **Victor:** first place goes to 59043, *La Leyenda del Beso*—Intermedio, reviewed elsewhere under **Light** **Orchestral**, followed by songs by **Pulido** on 46389, **Cueto** on 46289, a sketch of the *Religious Conference* on 46408, spirited dances by the **(Orquesta Internacional)** on 46321, lively marches by the **Orquesta Del Norte** on 46439, and organ solos by **Sigmundo del Oro** on 46428.

Turkish. **Haffouz Kemal** sings popular songs on **Columbia** 40017-F and 32010-F.

Ukrainian-Russian. There are no releases in this group from **Victor**, but reference should be made to the **Boris** records reviewed elsewhere. For **Odeon** the **Russkiy National Orchestra** plays dances on 15115, and **Vera Smirnova** sings on 15114. **Columbia** features Christmas songs by the **Russkiy Kafedralnyj Chorus** on 20184-5-F.

—S. F.

Our Contemporaries

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(Through the courtesy of **M. Jean Bérard**, Directeur Commercial of **Couesnon and Cie.**, we have been sent a complete file of **LL'Edition Musicale vivante**, from the first issue—December 1927—to the present.)

M. Vuillermoz is a noted French music critic and **L'Edition Musicale Vivante** does both him and the phonograph world proud. The editor reviews the leading symphonic instrumental records, while vocal disks are reviewed by **Maurice Bex**, and violin records by **Marc Pinicherle**. There are also reviews of reproducing piano rolls by **Vuillermoz**. The standards of criticism are high and the comments based on sound musicianship. The magazine runs around forty-four pages to the issue and is attractively gotten up and illustrated. Every serious student of the phonograph who has a slight acquaintance with the French language should add this distinguished review to his library.

Some of the recent articles are: *L'Evolution du Jazz* by **P. O. Ferroud**, *Le Disque et la Vie* Collectif by **Paul Allard**, *Un Peu d'Acoustique* by **P. LeL. Corbeiller**, *La Science au Service de la Musique* by **René Duhamel**, *Lettre d'Amérique* —le *Machinisme Musical* dans le *Nouveau Monde* by **Jacques Pillois**, etc., etc.

The photograph on the front cover of this issue is of **Sir Thomas Beecham**, exclusive **Columbia** artist. A new **Beecham** record is reviewed on page 61.

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exclusive Columbia artist

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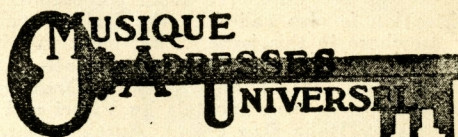
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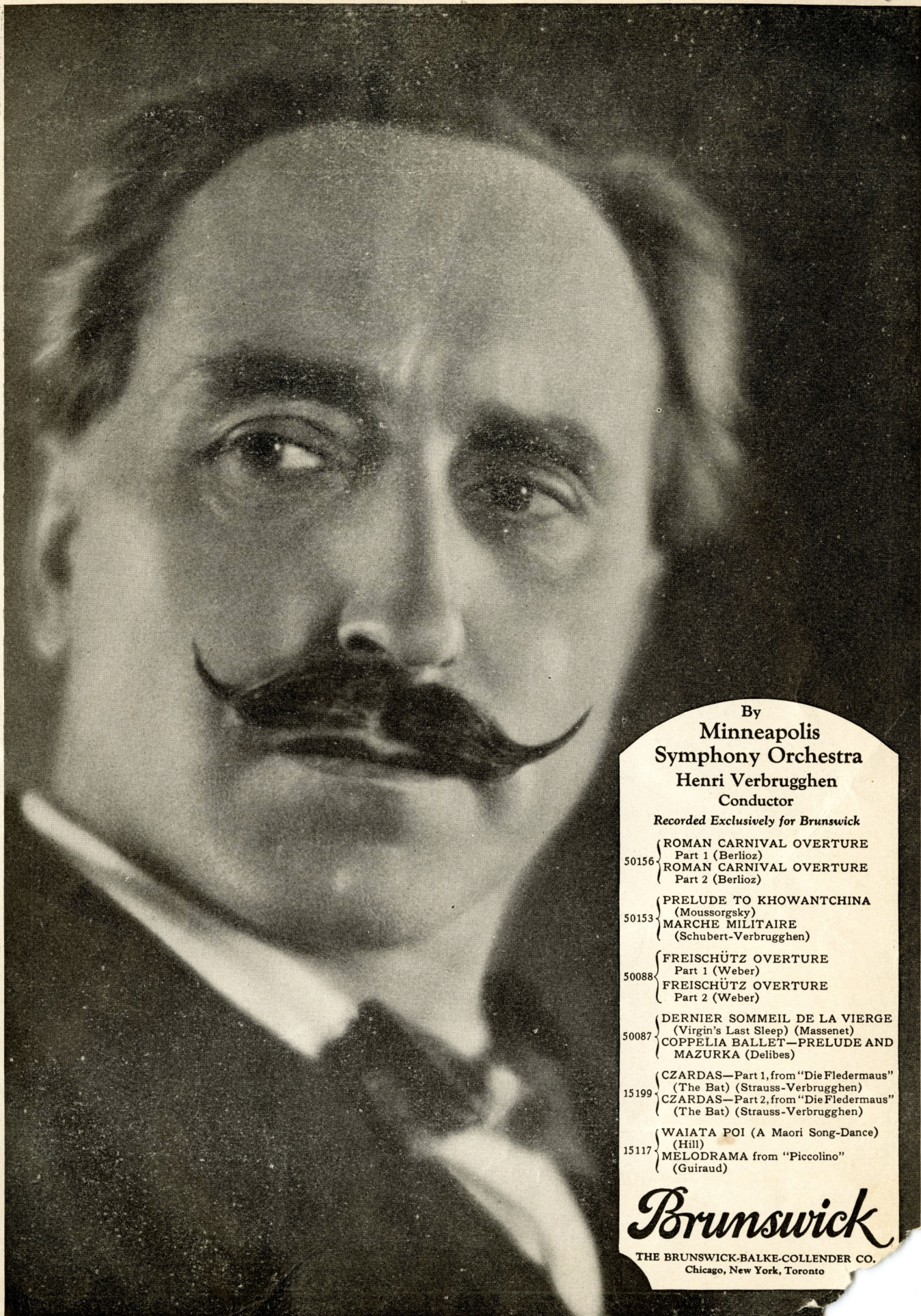
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